HEETVBE



AN EDUCATIONAL MUSICAL JOURNAL

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THE tendency in the musical world to demand that musicians shall be "specialists" in what they profess to do is becoming more marked every year, and many musicians have fallen by the wayside in their attempts to do too much. The time has gone by in any but the very smallest cities when a single teacher who attempts to teach piano, organ, voice culture, violin, 'cello, cornet, and other band instruments can meet with success. Instead of being impressed by such versatility, as was the case in the early days of music in this country, the public now avoids such teachers, rightly concluding that the teacher who has dispensed his time and abilities in trying to learn half a dozen different branches of the profession cannot have succeeded in mastering any one of them in a superlative

In certain individual cases it must be admitted that the public goes a little too far in this matter, as there are, no doubt, instances of teachers who have mastered three or four instruments with sufficient success to be able to teach them intelligently and successfully. The refusal of the public, in the larger cities at least, to patronize any but musical specialists has resulted in the fact that musicians of the better class, even where they are able to do so, seldom care to be known as leachers of too many branches.

THERE is such a thing as a benumbing accuracy in piano playing. The other day we overheard a young ady, who is a well-established teacher, say to a friend: "To-day in reciting my lesson to my professor only made one mistake." The thought arose: perhaps the whole lesson was one elaborate and consistent mistake. Certainly finical extremes of accuracy in delivering notes cannot be laid at the door ought of the soul hidden behind the notes may te lost. The question is not were there any dropped teresting girls have come to me with heart-breaking shading, nuance, and general musical feeling.

or wrong notes, but was there any real comprehension of the work in hand, and did the performance convey the emotional message of the composer's heart?

For example, to make this cardinal principle more obvious, suppose you are reciting the wonderful opening grave movement which stands like a solemn portico at the beginning of the familiar, but immortallybeautiful, "Sonata Pathetique" hy Beethoven. Now, even though you actually hit every note there set down, absolutely every note, still, if you so far fail to re-echo in the deepest and remotest chambers of your own heart the tragic and passionate emotion uttered by these tones, and cast the feeling out through your finger-ends so powerfully and unmistakably that anyone sitting and listening shall be stirred with the same feelings, at least in some measure, your playing has had no value at all, none whatsoever, let the noteperfection be equal to that of a music-box. Get your notes right, but most of all utter the heart. Understand the composer, and force people to do the same.

THERE are not wanting students who more or less consciously entertain the idea that all matters of exression may safely be left to hap-hazard, or, as they word it, the inspiration of the moment. This is nearly as great a fallacy as if the student should leave any of the more definite and technical elements of the art to chance,-say, for example, the fingering. Everyone considers the happy selection of the particular fingers for a performance a matter for close and intelligent analysis and reflection, and so important is fingering held to be that some teachers, of whom the renowned Moscheles was one, have been positive pedants in that matter, giving it undue attention. The fundamental elements of expression upon the piano are few and quite as definite as tone-lengths, note-reading, fingering, tempo, or any other matter. They ought to be made technically familiar to the mind, and the habit of determining their application to every piece should be fixed. Thus, it would be well to get the idea of changing rates and of changing weights even into the most elemental matters, such as the scales and arpeggios: these things which, to borrow a metaphor from biology, may be named the original alhumin of organized music.

Now and then a warning comes from Paris to American fathers and mothers anent the snares and pitfalls always surrounding the homeless and unattended young girl art-student in that capital. The demoralization from associating with the bohemian and morally degenerate of the Parisian art-circles is often complete.

Madam Marchesi, the celebrated teacher, in a signed message in the New York Sunday World, to American parents, discusses this question plainly.

She says, in part: "All do not fall in the same way, of the majority of students, yet there is also this nor do I wish to be understood to say that all Amerdanses. danger: that, in thinking too intently of getting ican girls who come here do fall. What has come to through just what is prescribed by the printed page, my immediate knowledge during long years of experience amply justifies all misgivings. So many dear, inconfidences! And I have wept on so many others who had so changed as to actually regard the most condemnable freedom as necessary to their full development and to their success; indeed, as a natural and, on the whole, enjoyable privilege of all artists." Coming, as this does, from so authoritive a source, it behooves American parents to see to it that their daughters are placed under proper and adequate chaperonage, or not sent abroad at all,

THE director of a certain conservatory once said to the writer: "I'll tell you what, G-, you put up two insignificant little penuies right in front of your eyes and thus obscure all the rest of the world. And the rebuke was at that time (and perhaps since)

Young students and older ones are prone to commit this error. It practically consists in taking too narrow a view of the matter in question,-of letting the cents in the foreground obscure the dollars in the background; of letting the small advantage of the present obtrude itself in such proportions as to overshadow the far greater interests of the future; of permitting present gain at the expense of future loss; of saving a dollar or an hour now and as a conse-

quence losing many dollars or days in future years. So much for the generalities. Now, from the abstract to the concrete. What do we means Simply this: studying with a poor or cheap teacher to save a few dollars; buying a cheap grade of piano; using cheap editions of music; hastening to acquire a few trashy tunes rather than put more time and better effort on those of standard value; electing to study some such instrument as the guitar or mandolin in stead of the violin, 'cello, piano, or other instrument that is really the vehicle of musical thought; work ing too many hours per day, thus reducing the iutensity of practice and, what is more serious, laying the foundation of physical trouble for the future saving time and money hy not studying harmony and

other divisions of musical theory. These are some of the pennies we may, and perhaps are, putting over our eyes, blinding us to our be interests. Let us throw them aside and look into the future with a wider understanding and clearer vision.

THE study of music is as productive of mental strength as so much study of other subjects, not more, not less. To do as good work in music, one must apply himself as carefully, thoroughly, and earnestly as in other lines of mental work. The study of the master-works is as productive of culture as equivalent application in the matters of literature or science-a different kind of culture, to be sure, but none the less real culture, for all that. Perhaps no kind of performance or production requires more alertness, more accuracy, more concentration of thought and action, than the proper performance of the great works of the musical repertory. Added to this, there is continually exercised the executant's powers of discrimination in the matters of tone-color.

THE ETUDE

monies; he must interpret the most elusive points of amotional expression. Be he a great performer producing a great work, he must rise to the greatest heights of human expressiveness. He must interpret to others all the depth of feeling, all the passion, all the yearning, all the joy, all the pain, that human beart can feel. For this is music in its highest form.

THE teacher of music who encounters seemingly neurmountable obstacles, and in consequence feels himself almost at a stand-still in his work, is apt to look is all directions but the right one for the occasion of his difficulties, and is thus often led to some other moda of procedure than the wisest in his endeavor to change conditions of his life. Finding the community in which he labors unresponsive to his efforts, his pupils negligent, indifferent, and his outlook in all particulars trying and unpromising, he feels his environment to be at fault making the mistake to which so many are prone, of looking without instend of within for the cause of annovances and the source of ill success. He knows himself competent, and in this assumption may be correct, so far as thou ough educational ability and equipment are concerned but competence is a qualitativa word, and in the consideration of its broader significance may be found the solution of the teacher's problem. For it is a problem, and waxes interesting, while assuming a new phase, when wa turn to the consideration of apparently ore fortunate individuals.

A competent instructor enters a new field. The outlook, promising, is inspiring; hut speedly annoyances arise and increase. After years of arriving at nothing, not even receipt of thanks from the flock for whose welfare, as a conscientious shepherd, there has been ceaseless striving, the teacher seeks a yet hroader outlook-only to repeat with variations the self-same experiences. While regarding with pity the successor in the field vacated, to this hapless one comes the tidings of successes won, of pleasant recitals, of obdurate patrons induced by heaven knows what power to invest in new instruments, to provide warm rooms for the practice and lesson hours, and the climax reached when the wheesy church organ is replaced with a brilliant-toned specimen of the king of instruments, and the teacher, who is also organist, revels in recitals and additional pupils galore.

"I have known people," once said a prominent teacher, "for whom I should expect to hear of the wilderness blossoming, were they to be landed in

But a solving is inevitable, and will be found to comprehend closer atudy of individual methods, if not recognition of the "fit survival." "Deserve auccess, and you shall command it!" says the old proverb, which let us revise: "Command success, and you shall attain it." "A justified consciousness of personal worth" must be supplemented by a mental attitude of determination, which, if aufficiently steadfast, will attract to itself success.

Doubtlass many concert-guers have noticed the reappearances of such pieces as Weber's "Invitation to the Waltz," Mendelsoohn's "Rondo Capriccioso." and Chopin's "Scherro in B-flat Minor" on the programs of recent piano-virtuosi. These pieces are conlered by some to be hackneyed, and are supposed to have been played to such an extent by departed generations that the present one does not care to listen to them. Experience proves, however, that this is not the case. The above-mentioned pieces seem to please today as much as they ever did. Their performance is greeted with signs of undisguised pleasure. To be sure, ne occasionally hears a murmur of dissent, which when translated into the vernacular, forms the word "chestrute." But these signs of disapproval are few and far between. The hold which this sort of music has retained upon popular esteem proves one thing. It proves that this music is made of the tissue that resists the ravages of time. Its beauty is not for yesterday nor to-day -it is for a long time to come. Its

The performer must grasp the most complex har- charm is so great that the present generation, like the past and perhaps the future, delights and will continue to delight in it.

The present status of pianoforte literature, ou the whole, is not a very encouraging one. Technically speaking, since the death of Liszt there has been absolutely no sdvance. Piano-music has come to a stand-atill. The originality, boldness of treatment, and inventive faculty of the wonderful Weimar magician have caused everything, since his exit from the world's atage, to appear vapid and flat.

From a musical view-point, the greatness claimed hy admirers and followers of Brahms for that master remains to be proved. His death is still too recent to admit of the "ataying" qualities of his music.

In the case of music like that mentioned above hy Weber, Mendelssohn, and Chopin, the final word, however, has been spoken. Its popularity with musicians as well as with the public alike denotes that, while it may disappear occasionally from the public gaze, it reappears with its former hrilliancy. Thus revival means also anyival.

PRIZE DON'TS

THE contest for the three best sets of "Don'ts" closed March 1, 1900. The judges, after careful and impartinl examination of the many meritorious sets received. have awarded the prizes ns follows:

FOR TEACHERS.

BY PHERE J. BULLOCK ANN APPOR MICH

Don't teach music unless you are well prepared. Don't teach music unless you can impart knowledge. Don't teach music unless you can interest your

Don't teach music unless you are enthusiastic. Don't tench music unless you have infinite patience. Don't teach music unless you are willing to work

Don't teach music unless you continue to ndvance

Don't teach music unless you are willing to explain the same things over nnd over.

Don't teach music unless you know how to adapt our instruction to the individual needs of your pupils. Don't teach music unless you can take n good suggestion from anyone whosoever

Don't teach music unless you can be civil and courteous to other teachers.

Don't teach music unless you study human nature. Don't teach music unless you know how to correct mistakes without hurting the pupil's feelings.

Don't teach music unless you can secure obedience without scolding the pupil or resorting to ridicule or personal violena

Don't teach music if you are habitually despondent Don't teach music nuless you can control your tem-

Don't teach music unless you can make the study of music attractive to your pupils.

FOR PUPILS.

BY N. E. CRAIG, CALHOUN, GA.

DON'T practice with the mind wandering. Don't play like a muchine.

Don't ahuse the pedal. Don't neglect the little things.

Don't fail to devote much time to slow practice. Don't make the same mistake two or three times in

Don't have irregular hours for practice. Don't neglect to read good musical literature.

Don't dread your work.

Don't miss lessons.

Don't make excuses,

Dou't indulge in mannerisms at the instrument Don't expect artistic growth to be gourd-like in rapidity.

Don't ignore marks of tempo and expression. Don't regard counting time as obsolete.

Don't study trashy music. Don't neglect to devote a little time every day to

intelligent memorizing. Don't insist upon studying pieces beyond your capacity; don't clamor for meat before you me done

Don't lose faith in yourself.

with mille

Don't suppose that one is obliged to be seared with live coals from the altar of the muses or receive some special anoiuting before he cau hecome a musician Don't think that your tencher can succeed in mak-

ing anything out of you unless you supplement his efforts with unwearying endeavor. Dou't forget that quality, not quantity, is the thing to be considered in practice.

FOR THE PUBLIC

BY O. G. SONNECK, 56 WEST FORTY-NINTH STREET, NEW YORK CITY.

DON'T be punctual. If a concert begins at eight o'clock, come five minutes past eight. Others will come ten, fifteen, or twenty minutes past. The noise produced hy this custom is a feast for everybody. Moreover, it is very musical, as the essence of music evidently is noise.

Dou't wait until the end of the last number of the program, but begin to gather your libretto and rubbers and rush out of the hall as soon as you feel the closing bars near. For the effect see first don't.

Don't stop the conversation you started with your friends before entering the hall, hut modulate your voices in correspondence with the dynamical effects of the music. If the orchestra has a sudden "general pause" everyoue will enjoy your unexpected melodious

Don't take your hats off, ladies. We all know that those behind do not care for a full view of the stage. Don't listen to the music, but read the nunlytical notes. As music is an emotional art, you will never enjoy it without knowing how music is manufactured.

Don't applaud any artist, unless his manager and "his" critic tell you that he is the Siegfried of the piano or the Wotan of the kettle-drum. Then your enthusiasm should be hysterical. A dignified attitude is specially unladylike, when a Paderewski is the centre

Don't go to n musical performance because you love music, but because it is the fashion. Even if you are not musical and even if you are bored, be a slave of the fashion. Pay your five dollars, patronize "Tristan" without cuts. Close your eyes and if possible your enrs and take a nap. Nobody will be aware of onr peaceful slumbers, but everyone will admire your deep appreciation of music. You will be awakened by the frantic applanse at the end of the act in time to appland more hysterically than the others. Such is your duty.

Don't express your opiniou of a production before rending the morning paper. Whenever possible, al

ways air your deep appreciation and knowledge. Dou't say the performance was "good," hut say it was "grand." Don't say it was "bad," hut say it was horrible." If a great artist happens to make a mistake and if you happen to notice it, shake your head in disgust and exclaim: "Why, that mnn has no technic whatever! I never miss that note!"

Don't applaud any composition of any American composer, unless he has studied ahrond, unless his score is like a blotting paper of Richard Wagner, or Don't fail to practice difficult parts with each hand

Unless he imitates the peculiarities of Then you may say: "He may not be a Richard Wag ner, but he is an American composer."

No true artist ever yet worked for annual post newlect opportunities of the lesson-period to end.

No true artist ever yet worked for annual force for long the post newlect opportunities of the lesson period to end. Don't neglect opportunities of hearing good music.

Don't he afraid to ask musetime.

does the thing which is in him to do ny stronger than himself. The first fruits of a gash genius are always pure of greed.

THE ETUDE

he was doing a thriving husiness among his hillside vate pupils. They do not consist of dry, didactic expupils, on account of his increased knowledge, since, notwithstanding the lutter, his terms still remnined at CAREFUL TEACHING RESULTS IN CAREFUL their former rensonable figure!

STUDIO EXPERIENCES.

PRACTICE.

ESTELLA M. SCHUREMAN

HAVING occasion to observe the practice of a pupil

ontside of lesson hours, I found she played her piece

through successively without giving any extra practice

to the one difficult passage in it. So together we took

that passage and played it over and over again,

finally concentrating our efforts on the two measures

which proved the most refractory. After several min-

utes' careful drill I told her to lay it aside and nfter

As we left the piano, she said: "Now I know how

a her teacher. I had asked her to pick out the

difficult passages and give extra time to them, but

had not illustrated what I expected her to do. Con-

sequently, she had not realized the importance of it;

and that one practical demonstration, taking only a

few minutes of time, was worth more to her than all

The little incident set me to thinking. She had

learned a valuable lesson; so had the teacher. A

resolution was made that, hereafter in imparting im-

portant points in a lesson, a few minutes is to be

taken to illustrate the points made, and thus impress

on the pupil's mind the importance of the work to be

AN ENTERPRISING FARMER.

A TRUE INCIDENT.

CORA FILLMORE.

SHE was a dainty specimen of a teacher: a little

slender girl who at nineteen had found herself alone

sessing, however, a practical musical education, she

determined, with the huoyancy and courage character-

istic of the American girl (who it is said "rises to an

emergency like a lark on the wing"), to turn her

knowledge to account, and so she had settled in a

quiet country-town, its sole attractions picturesque

surroundings, and the fact that "no good teacher," as

There was, they confessed, a young man back on the

hills who had a few pupils. He taught for 25 cents

a lesson, "hut in hayin' an' harvestin' he wasn't very

The young teacher opened her studio, and soon had

a class of some thirty pupils. One morning a wagon

rattled up to the door, the horse was tied to a tree

by its driver, and the latter, a tall lauky specimen of

the Ahrahum Lincoln type, was soon in consultation

with the town's new acquisition. His eyes surveyed

her diminutive daintiness in intervals of "taking in"

the feminine fixings and adornments of the attractive

"I'm a music teacher, myself," he announced, "but

I'd like to get a few more idees. What's your terms n

Upon being informed that 50 cents would defray the

expense of nn hour's instruction, he pulled forth a

weather beaten wallet, and, depositing the sum named

upon the shining piano-case, seated himself expectantly

before the instrument, while the bewildered teacher,

recalling the fahle of the mouse and the elephant, took

her place beside him. She did her best, hut, alns, the

inherent vnnity of mankind, augmented by an iudi-

vidual hump of self-conceit and the drawback of mam-

moth hands, to which the principle of relaxation was,

how great a stranger, proved almost too much eveu

for this girl's fortitude! The pupil expressed pleasure,

however, at the close of the hour, and remnrked that

he, that day week, would be "to the store with eggs,"

and would prohably continue lessons "a spell, any-

The "spell" comprehended, eventually, three lessons,

and the teacher was heartily relieved when pupil No. 31, at this juncture, expressed thanks for the "idees"

lesson, Miss?

the villagers assured her, "lived nnywheres around."

in the world and thrown on her own resources. Pos-

a time practice it again.

the previous admonitions.

LESCHETITSKY AND HIS METHOD.

BY ALFRED VEIT.

THE Leschetitsky craze started in this country about 1882, shortly after Fanny Bloomfield's return from Enrope. Then Leschetitsky's name was heard on the lips of all who were interested in piano-playing. It had a magic ring similar to that of Liazt in former years. Half-fledged pianists imagined they could take shelter heneath the wings of the great master, and presto! they would return and astonish the natives. Faith in his personality became so great that his very name was sufficient to induce hordes of students to wander to Vienna, as crowds of pilgrims journey to n sacred shrine supposed to be endowed with some miraculous power. Faith will accomplish many things. It will allow an imaginary ailment to be cured by an innocent medicine prescribed by the physician. But faith will uot make stiff fingers move with lightning-like rapidity. Faith may move mountains, but not muscles

Being subject to the same weaknesses as his fellow creatures, and having been seized by the Leschetitsky msnia, the writer determined, one fine dsy, to join the crowd of worshipers at the shrine of Leschetitsky The writer had drank at the pinnistic springs of Statt gart, Berlin, and Psris, without becoming intoxicated, however, and imagined that happiness on earth was incomplete without the addition of Vienna to the list of cities. Accordingly, he started for the latter place, and npon his arrival there wrote a rollte letter t Leschetitsky, setting forth his plans for the future and requesting the honor to be allowed to enroll himself among the pupils of the eminent professor. True to the Leachetitsky tradition, the writer of the letter received no snswer. After waiting a long time and writing ngain, he finally received a communication from Leschetitsky's secretary-Leschetitsky never writes if he can avoid it-stating that Leschetitsk would receive him at an appointed time. The long expected hour arrived. The young student was ushered into the drawing-room of the celebrated villa at Währing, where the master assembled his disciples He waited about two hours. Leschetitsky keeps late hours and consequently rises late. It seemed a long time before Leschetitsky nopeared. But finnlly be did nppenr.

As Paderewski once remarked to the writer. Les chetitsky is dazzling at times. He certainly was upor this occasion. A man of culture, of grent experience of keen judgment, n cosmopolite with the polish and broad views of the mnu of the world, such is Leschetitsky. To be sure, he has a temper, and a bad one at that, as the writer had the opportunity of oh serving npon several occasions. But what man that has taught hosts of pianists has not? Leschetitsky has frequently declared that a pianist in order to play well in public must be nervous to a certain d gree to stir his nudience. In like manner it might be said that no one can be n good teacher without pos sessing somewhat of a temper. The writer can recall from his varied experience that the teacher he bene fited least by was the one without temper. This kindhearted gentleman, after the lesson was over, would pat him approvingly on the shoulder, expressing satisfaction at his great improvement, would almost emhrace him and affectionately press his hand-and in cidentally endeavor to ascertain whether it contained the expected tuitiou-fee.

Nothing of the kind with Leschetitsky. If interested in his pupil, Leschetitsky pnys no attention to time-limit. One hour and a half, sometimes twohour lessons are nothing unusual for private pupils. During class lessons, which lasted from three to six in the afternoon, sometimes longer, each pupil reand made his final adieux. She heard afterward that ceived less time. These class-lessons are free to priplanations merely, hut are interspersed by many a witty saying, many a sarcastic remark and interesting story. Thus the writer remembers one occasion upon which Leschetitsky related how he "discovered" Essipoff. While professor at the Conservatory at St. Petershurg Leschetitsky one day possed a class-room in which he heard laughter and chatter. Above the din of voices he distinguished strains from "Faust" which were rattled off school-girl fashion, hut revealed a certain individuality. Entering the class-room nbruptly, he saw a young girl seated at the piano, amusing herself and her fellow-pupils hy playing melodies from the popular opera. There was some thing in the girl's playing that nttracted the attention of the experienced professor. Struck hy the crude talent of the girl, Leschetitsky then and there took her in charge, made her submit to a rigorous course of studies, and finally produced the magnificent artist the world admired as Annette Essipoff. As to all the stuff and nonsense that has been writ-

ten concerning Leschetitsky's method, suffice it to say that Leschetitsky has no fixed method. If a pupil presents himself with depressed knuckles like the reputed Stuttgart method (although that legend was also a gross misrepresentation) and Leschetitsky considers it beneficial to the pupil, he recommends elevated knuckles and vice versd. Scant attention is paid to the fact that Leschetitsky was a contemporary of Liszt and also a pupil of Czerny. The principles of piano-playing upon which Leschetitsky basea his instruction being derived from the patriarch among piauo-teachers, Leschetitsky's ideas concerning the true principles of piano-playing are those that have been handed down from time immemorial. Thus, the wellknown adage about there being "nothing new under the sun" holds true in regard to Leschetitsky's method as well as in other respects. The celebrity which attaches to his name created a certain fetichism known as the Leschetitaky method. Similar to every exaggerated devotion to an unknown idea or belief. this has enveloped the teaching of Leschetitsky with a certain air of mystery which Leschetitsky would be the first to disclaim. He has maintained again and again that his teaching is based upon rational principles, that have been taught since the origin of piano playing. These principles he teaches by precent and example. Thus, every involved passage is analyzed and played for the pupil. Being an excellent pinnist, he is capable of illustrating his ideas practically by means of his own playing. Those who have had the good fortune to hear him play will admit that the musical world in gaining n great teacher lost a great pianist. One of the reasons why the musical world at large has not been able to acknowledge the superiority of Leschetltsky as a great pianist is due to the fact that he has never been able to overcome a certain nervonsness. Report has it that Leschetitsky played Beethoven's "E-flat Concerto" somewhere and that he was so nervous he threw the accompanying orchestra into spasms of nervousness, which finally even comnunicated itself to the audience.

Mark Hambourg told the writer recently that Leschetitsky has practically decided to give up teaching and that he only accepts a limited number of appile As Leschetitsky has now attained the proverhial age of three-score and ten, the possibility of the average pupil's enjoying his tuition is very remote.

In retiring from his sphere of activity Leschetitsky will be accompanied by the plaudits of his innumer able pupils, who will always revere his memory as that of an artist, a fine man, and a great teache

BEETHOVER'S favorite quotation was from an Egyptian inscription: "I am what is. I am all that is and was and shall be. No mortal man hath ever raised my veil." This always stood on his table.

Music is to me so solemu a matter that I do not feel justified in trying to adapt it to any subject that does not touch my heart and soul .- Mendelssohn.

department. Please write them on one side of the paper only and not with other things on the same abest. In EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE Questions that have no general interest will not receive atten-

K B.-Why are the lights lowered during Paderew

The writer cannot vouch for Paderewski's personal The writer cannot value for a secretary and it is even on the subject, but perhaps Stendhal's remarks may throw some light on the matter. The well-known freech writer quotes a certain Dr. Cottougno as saying that a certain half-light is necessary for the ap-French writer quotes a certain Dr. Cottougno as saying that a certain half light is necessary for the appreciation of music. Too brilliant a light irritates the optio nerve; besides, sensations are not perceived simultaneously by the optic and the auditory nerves. One may have the choice between both sensations, but the human brain earnot appreciate both at the sent-time. There is another point Cottougno adds which may, perhaps, has some connection with hypothem-in order to experience the delicious sensations which music brothers, one must be lookated. The ear is enveloped by a muscal atmosphere of which horning definite is known except that it may possibly exist. A certain isolation is necessary, like in electrical ex-periments, to produce agreeable semantions. The nat-tural heat produced by the proximity of a foreign sub-stance seems detrimental to the enjoyment of music.

R. K. R. Haldesoare Galuppi, mentioned in Brown-lug's "A Toevata of Galuppi", was born near Venice in 1768. He was the son of a barber, but devoted hinself to music. Through Marrello he was intro-duced to Lotti, with whom he studied counterpoint. tle wrote many operas in a comic vein. Galuppi a formed in Venice. A sonata of his, said to be of gr merit, is contained in Fauer's "Alto Clavier-Musik."
An American author, visiting Browning and his wife
in 1847, wrote of their occupations: "Mrs. Browning till too much of an invalid to walk, but she sat mader the great trees upon the lawn-like hillides near the convent, or in the seats of the dusky convent chapel, while Robert Browning at the organ chased a fugue, or dreamed out npon the twilight keys a faint, thrubbing threats of Convention Convention

throbbing tocrata of Galuppi. R T - Why has the art of improvisation become

the meantime, while retaining the original bass-notes as a theme, and concluded with a hrilliant finale in

as a theree, and concludes this a diminis power in fugal style. Stablett was so mortified at the victory of his rival, that he disappeared and zero frequented the circles in which Berthorup was accust to be seen. Hummel, Moscheles, and Mendelssohn were also

he practice of improvination in public

h. I way has the art of improving tion become extinct? Probably owing to the tendency of the times appearables. The modern pinnist devotes so many years to the acquisition of technic that very little to the him to devote the acquisition of the second of Improvessation was cultivated and exercised in public by many of the great muscians, particularly Monart and Tewthoren. Of Heethoven the following story is related: At a sorter musical Schelett, a popular passas of the day, played a quantet of his own com-paration of the day, played a quantet of his own com-leased the mischeme being repeated to improvise, related the Breathourn being repeated to improvise, related the Breathourn being repeated to the same negligarily will single. He has added to the same negligarily will specify the properties of the same negligarily will not be supported to the properties of the same negligarily will be negation, while retaining the properties of the same negligarily will precipitate the properties of the same negligarily will be negation, while retaining the properties of the same negligarily supported to the same neglig

2me Valse means simply Valse II (second).

re has doubts as to whether it would be advisance to marry a fashionable young women, and consults his friends about it. They eich him to satisfactory an-swer, and he decides to give up his engagement, but is cudgeled into compliance by the brother of his in-tended. In four other of Mölère's comedies Sgauarelle

writes, mentioned Allred Grandad, that we want has an improvisation of grant ability. Got plant at an an improvisation of grant ability. Got plant mover improvised in public, however. Some years ago mover improvisation. An open by Galled hat takent for improvisation. An open by Galled hat takent for improvisation accesses in Italy. The improvisation shows a score as it Italy. The improvisation of the state of the stat appears, neually as a dupe.

H. H. C. "You reven to be very thorough and conceientions, but I wou advise you to teach your
young pupils, those not only the burning to th

J. T. M. (Indiana). - l. Felix Borowski, judging from J. T. M. (Indiana).—1. Pein, sourcesses, juaging a sub-his name, is evidently a Russian or Pole. The dic-tionaries of music do not contain his name as yet, nor is his name to be found in Albert Soubies's "His-toire de la Musique en Russie," which contains names of recent composers like Moussorgsky and Seriabine, whose compositions were played by Josef Hofmann. orowski has written some graceful compositions pub-shed by H. B. Stevens Company, 212 Boylston Street, oston, who probably will be able to give information

regarding this new Russian composer.

2. Schoumka is a Russian dance form indigenous to the soil of the Ukraine or Little Russia, consisting of the governments of Kilo, Tchernigov, etc., situated in the sonthwestern part of Russia.

E. R. (Kansas) .-- l. It has become customary to consider an accidental, whether it comes in the beginning or latter part of the measure, as only good for that measure. If continued in the next measure it must be epeated; see first measure of "G-minor Ballade," by Chopin (Scholtz edition). It will be noticed that the flat contained in bar 1 is repeated in bar 2. In the 12th measure of Beethoven's "Waldstein Sonata" opus occurs a flat before c. In the 14th measure Bulow edition of the same sonata the editor co els the accidental by placing a natural sign before the to avoid any misunderstanding. The e natural is eally unnecessary, as the key of C-major is already letermined by the signature.

In opus the accent is on the first syllah 3. The writer ranks the pianists he has heard in the collowing order: Rubinstein, Essipoff, de Pachmann. llans von Below, d'Albert, Carl Heyman, Paderewski Josef Hofmann, Joseffy, Francis Planté, Theodore Ritter, Emil Sauer, Alfred Reisenauer, Rosenthal, Marie Krehs, Anna Mehlig, Alfred Grünfeld, Josef Wieniawski, Scharwenka, Franz Rummel, Frederic La-mond, Stavenhagen, Arthur Friedheim, Ravul Pugno. (For answers to other questions see "Hints

J. L. R. H. (Pa.) .- Why are the two keys F and G

J. L. R. H. (Fa.)—Why are the two Scyle and made mades in ascending the A-minor scale and made natural in descending?

The regular form of the descending A-minor scale is A. G. F. E. D. C. B. A. Alike pleasing and agreeable is A. G. F. E. D. C. B. A. (Inc. of the descending A-minor scale is A. G. F. E. D. C. B. A. (Inc. of the descending A-minor). to the ear and our sense of modern harmony, this scale appears smooth and uniform. Now try the ascending scale with the same notes: A, B, C, D, E, F, G, A. It will be noticed that not alone does this form G. A. It will be noticed that not atone does this noting of the scale sound ugly to the modern ear, but it also conveys the impression as belonging to the key of C-major. Moreover, in all modern scales, the seventh note leads into the eighth, or first, note of the scale by means of a half-note. Consequently G is raised to

This fact being firmly established and the interval between F and G-sharp appearing too sudden and abrupt, F is also raised and becomes F-sharp. By abrupt. F is also raised and becomes F-sharp. By means of these changes the scale becomes even and regular and satisfies both our sense of beauty and sense of harmony. However, F is not always sharp-ened in the ascending scale. Thus, a common form of the Aminor seel assending as well as descending is:
A, B, C, D, E, F, G-sharp, A, in which case it is sometimes called the Hungarian cade, and is often used by
Lisst in his "Hungarian Rhapsodies." (To be exact,
the Hungarian scale is often designated as A, B, C, D.
sharp, E, F, G-sharp, A.)

J. C. U.—It is advisable, in most cases, to take lessons of a reputable teacher; but if you cannot do this, and wish to study musical notation, procure a

B. McN.—(M. T.—main theme); (S. T. I.—side theme I); (S. T. II.—side theme II); (Cl. T.—closing theme). These marks and signs are not often used.

J. M. A.—"Sganarelle," the title of one of the anmbers of "Carnaval Mignon," by Schütt, opps 48, as the hero of Molière's comedy, "Le Mariage Force." the has doubts as to whether it would be advisable to

fingers to elbow as in the usual way, but that the wrist is raised, and the hand, knuckles, and fingers form a gentle slope to the keyboard. If you succeed best with the hand level it would not be necessary to

hange, nor advisable without competent instruction.

2. Leschetitsky does not teach beginners. A student 2. Leschetitsky does not teach beginners. A student must be an advanced one before he could receive per-sonal instruction from the master. He upholds no method unless it be hard work, but adapts every means to the peculiar needs of each individual. He has a number of assistants, who do all prepara

N. R.-1. Johann Strauss was born October 95 1825, in Vienna, and died there June 3, 1899. He was the second musician of note of that name. He conducted the Boston peace jubilee

2. His compositions number nearly 500, of which his waltzes are better known; and fourteen works of light opera.

A. I. T.—It is said that the first energe was demanded by Louis XIV, January 3, 1680, who had such parts of the opera "Bellerophon" reacted as pleased him. Not until August 8, 1780, did the audience him. Not until August 8, 1789, and the audience at the opera obtain this privilege for themselves. The first encore demanded by the people was "The Hymn to Love," from the opera, "Echo and Narcissus," by Gluek. The French do not use the word "emoore," but call "Bis! bis!" and get the repetition just as wedo.

J. A. B.—Corezzo Person was born near Alessa-dria in Piedmont, December 20, 1872. His father was the property of the property of the property of the st Mount Cassion, and was larva appointed organic servatory of Milan. Several years ago be was, servatory of Milan. Several years ago be was, se-dained a prefex. His compositions include correc-tanced was a present the property of the different durch services. He is very popular throughout Italy.

E. F. M.—The "stiffened, lame feeling" in your arms of which you complain may have come about from the use of the bicycle, but is not an inevitable result of its use. It must be that you gripped the handles too tly, which develops a numbness similar to that ghtly, which develops a numinoses summar to that our mention. When riding you should grasp the grist f the handle-bars just as lightly as possible. Then, to, the use of a stiff brake, such as you say you must use on the hilly roads in your vicinity, would also cause a powerful contraction of the muscles of the arm and hand. Can you not use back-pedaling to a gr extent or, better still, one of those brakes which are operated by the feet. In this way you may greatly reduce the strain on the muscles of the hand and arm.

DON'T RUSH INTO PRINT.

BY THEODORE STEARNS.

A RAPIDLY increasing mania on the part of composers for rushing their manuscripts into print is just now annoying music publishers to a great extent. There are, and always have been, the usual influx of mediocre compositions that go the way of all worthless writing-into the waste-basket or back to the originators. But within the last two years, and, especially since last summer, from the manner in which worthless miss, are pouring into publishing houses accompanied by breathless prayers for publication, it would seem that every young pianist or singer within easy reach of summer park concerts, inspired by the puerile antics of a red-coated cornet leader or senseless pendulum movement with both arms of some bandmaster, had taken to translating to innocent ink and music paper his or her immortal coon-step inspiration, not once, perhaps, realizing that a publisher would dare to refuse such an effort when the bare printing of it would be to his emolument.

What matter if the composer knows nothing of harmony or composition! The publisher's critic will correct all the mistakes and worship the sparkling idea. with its stirring rhythm. Behold it is genuine ragtime! Selah!

This is one class of the pests that annoy the publisher; pests that demand, insist, urged by admiring friends, and full of injured dignity or scathing de nunciation when told their composition is nuavailable. But by far more perplexing, more dangerous, and more difficult to handle are the "composers" who have studied; who have very fine ideas sometimes and yet A. M. O.—I. The "raised knuckies" For refer to come that the hand is not held flat, and knuckies which, making a straight line from second joint of same composers (they are largely successful teachers). will modulate so as to make the unlucky critic's hair stand on end and then calmly persist that "Wagner

Now these "compositions" are often accepted, corrected, patched up, edited, and published, for their authors are men and women of standing, and it would not do to offend them. Besides that, they will force the musical insult on to all their friends and pupils: that the cost of publication is usually covered. Once done the publisher is bound at least to consider the composer's subsequent compositions. Meanwhile ake walks, coon-songs, and rag-time two-steps pour down the publishing pike in picturesque confusion. How can this be avoided? To return the mss. will not be enough, for these fiends are irrepressible.

And the better musician: that fellow with his fifths and octaves and blood-curdling progressions, but with a good name as a performer or teacher. What will we do with him?

Then there is another class. Treat these carefully. re publishers. From away ont on the plains or some hidden country "corner" comes a manuscript. It is arefully rolled and addressed with painful accuracy. Music-paper is not known out there or no money to purchase it, perhaps; accordingly the song or instrumental piece is written on blank paper ruled with leadpencil. Can you now crimp your lip and smile with sarcastic delight? Can you ruthlessly draw broad blue lines between all the countless errors?

This one is away from the madding crowd. Sometimes it is a "shake-down" quite true. But there is carnestness there of another sort. I tell you that roughly written and crudely composed little piece puts the better musician to shame, he with his fifths and

He had and has a chance to learn the value of knowing the rudiments of his art perfectly. Does he say "I ha'u't" for "I have not," or does he write "music" noosick"? Possibly not. What business, then, has this better musician in so flagrantly ignoring the first principles in composition. Why does he write songs with ridiculous accent in the texts. What business has he --- oh, well, I might go wild about it. At any rate, there is no excuse for him.

Learn to compose a simple thing rightly. Don't be so egotistically keen about seeing your name in print. At least be logical and-please avoid octaves and fifths and bad voice-leading. If a brass-band stirs you to mighty deeds, avoid pen and paper and take a walk. Write harmony exercises, it is much more soothing. Read Jadassohn's "Musical Form"; it will subdue you. Also, kinder, habt acht!

HINTS TO YOUNG PIANISTS AND TEACHERS

BY ALFRED VEIT

THE question of starting with beginners is a very important one; in fact, is of the greatest importance. The future success of the pupil depends, to a great extent, upon the start. Negligence in fixing the position of the hands, in developing touch, tone, sense of rhythm, in sight-reading, may retard the progress of the pupil for years to come.

Quite a few writers have contributed to the musical literature for beginners. They deserve great credit. It certainly is more difficult to write for beginners than for advanced pupils. The object of the teacher must be to interest the youngster to keep his interest m his work alive, and at the same time to cultivate his taste for good music.

Among the works to be recommended for beginners "Twenty-eight Melodious Studies for Beginners on Five Notes," by Diabelli, opus 149; Carl Reinecke, opus 54, two books. These works, of which opus 54, by Reinecke, are gems and cannot be recommended too highly, only consist of little pieces written on are notes. If the teacher desires to instruct from panoforte methods (beginning with the teaching of more advanced studies.

THE ETUDE

notes, etc.) he will find a choice selection among the following: "Le Couppey A B C," method by Heinrich Wohlfart; Beyer's "Method"; Methods by Aloys Hennes and C. Urbach; Lebert and Stark; "Book I and G," Damm, published by Heingräber. Of these methods, Lebert and Stark enjoyed an enormous vogue at one time. This was probably due to the act that it had been recommended by Hans von Bulow as the best book for beginners. It certainly is excellent, and if intelligently used will produce good results. The little pieces written in the bass clef should not be attacked until the difficulties of the treble clef are thoroughly mastered. The pianoschool by Damm is, I believe, the most popular at the present time. It contains bright melodious little pieces, introduces the scales quite early (too soon, in fact), and amuses young pupils. Köhler's "Piano Method for Children," opus 300, might also be mentioned in connection with the foregoing. In order to introduce variety and change,—a very important point with young pupils,-in addition to the works mentioned above, a dip into Bertini's "Twenty-five Etudes" opus 166; Anton Kranse, "Book for Beginners," opus 25; Carl Reinecke, "Twenty-seven Easy Piano Pieces," might be advisable. After the start has been made and the first principles have been firmly established very easy pieces might be selected among the following authors: H. Lichner, "Little Leaves and Little Flowers"; A. J. Biedermann; C. Gurlitt, "Album Leaves for the Young"; Otto Hackh, "Six Easy Pieces," opus 230; Ed. Rohde, "Stray Leaves," twelve easy melodious pieces.

The study of the scale onght not to be undertaken too soon, not until the position of the hand has been firmly fixed. Until this object be obtained let the teacher fill out the meantime by using some of the material mentioned above for the purpose of sight-

In practicing the "Fantasie Impromptu," opus 66, by Chopin, let the second note of the bass-figure fall between the second and third notes of the treble and likewise the third note of the bass-figure between the third and fourth notes of the treble.

Practice slowly, accenting the beginning of each group very markedly. The principal point is to bring both hands together on the beginning of each group, A together with B, C together with D, etc.

Doubtless many teachers will have found the principal stumbling-block in memorizing to be the left hand. The melodic sense being much more developed than the sense for harmony, many players find it difficult to remember the harmonic progressions generally given to the left hand. Any teacher of experience knows that memory can be cultivated. A beginning must be made, however, and for this purpose the choice of short pieces in preference to long ones is advisable. Particular attention should be given to the bass. All pieces with complicated harmonic progressions should be laid aside for the time being, until greater experience in memorizing has been acquired.

As models of types for first attempts at memorizing the writer would designate Schubert's "Erste Walzes," opus 9, Cotta edition or any other good edition. These little pieces-some of them gems-consist mostly of two periods of eight bars each. Some have been used by Liszt as material for his Soirées de Vienne. Thus, numbers 29 and 33 have been welded together, and from Book IV of the Soirées de Vienne. In the brilliant dressing which Liszt has given them the simplicity of the original waltzes is scarcely recognizable. The original waltzes are the ones suitable for our purpose as first attempts in memorizing, especially Nos. 9, 18, 25, 26, 27, and 28, as they contain the simplest bass possible: two chords, tonic and dominant. After those enumerated have been thoroughly memorizedeach hand separately, and then both hands togetherthe other numbers might be taken up in turn. But always with particular attention as to the bass, reserving those with modulating bass harmonies for

MIND-PROPERTY

BY THOMAS TAPPER

JOHN RUSKIN found delight in his mother. With true appreciation he tells us how, for instance, she insisted that he read the Bible aloud, from beginning to end, time and time again. It had to be with proper pronunciation, and with the intonation which betrayed his full comprehension of every sentence. Then, further, it was not only to read and to read well that was equired of him, but he had to memorize many of its

He said of this bit of mental property, when in his fifty-fifth year, "though I have picked up the elements of a little further knowledge,--in mathematics, meteorology, and the like, in after-life,-and owe not a little to the teaching of many people, this maternal installation of my mind in that property of chapters I count very confidently the most precious, and, on the whole, the one essential, part of all my education.

This is a bit of evidence bearing the testimony that no teacher conceives the great value which mind-property, gained in childhood, attains in later years; provided it be of high character, of eternal worth, and fixed in the mind when the mind is impressionable, Make for children investment in great thought, and the world is a greater world because of it.

All the effort of Froebel, of Pestalozzi, and of every other educator who has studied children has been based on the perception of the truth that whatever the child gains in early years is infinitely more impor tant than what he gains later. The reason is simple Mind-Influence is taking place which no after-experi ence can eradicate, and it is probably the experience of all men and women who observe themselves that. however much they may depart from childhood ways and themes in middle life, they inevitably return there n later life. And thus every human story (not nn like the story of the books) begins and develops and comes back to the beginning.

Ruskin's experience shows that in children's education the teacher is called upon not so much to please as to insist; and the rare quality of teaching comes out in one's ability to insist pleasantly, in never disturning the atmosphere which brings everything forth, knowledge and effort, as a beautiful experience. There are moments, inevitable moments, when things go wrongly, when the divinity of a child's nature and the eternity of his journey seem only slightly apparent; but the anxiety of those moments, though justified, must never cause the teacher to forget that the divinity and eternity of the matter are, after all, the true inspiration. If only by great tact (indeed, it must be by great genius) these sacred hours of effort which the teacher and the child make together may be kept holy, the inevitable return to the themes of childhood in after-life will be a joy beyond one's guessing. And one will say, with Ruskin: "That property of chapters I count very confidently the most precions part of all my education."

ONE of the greatest errors of teaching is in giving to pupils too-difficult music. And there is in a pupil more unreasonable and injurious fault than the impatient wish to attempt work for which he has neither the necessary technic nor the artistic intelligence The evil is a common one more common than some may suppose-and usually arises from the ambition of the pupils or from the indiscreet zeal of the teacher. It is impossible to say too much against it. Consider some of its effects. What sort of phrasing, rhythm, and expression can be expected from a player beset with insurmountable difficulties? Punctuation and phrasing will be neglected, the rhythm will be broken, and the whole composition taken at too slow a tempo. As a technical exercise, too difficult a work can hardly be profitable. The least of its had results is stiffness, which means paralysis of all one's forces. Schumann counseled young musicians never to play a composition with which they did not feel themselves perfectly familiar and at ease.

Sound s band leaves this country for its l'aris engagement April 1st.

PETSCHNIKOFF and Hambourg are going to the l'acide coast for an extended tournec.

HEINRICH EHRLICH, music critic of the Berliner Tageblatt and a pupil of Thalberg, is dead at the age

those Gabrii owitsen, the Russian pianist, will come to America in the fall and make a tour of this

MME. PATTI's diamonds, valued at \$1,250,000, were the principal feature at Lady Lansdowne's war-concert at Corent Garden.

It is again rumored that Cool Chaminade, the gifted French woman composer and planist, will tour this

ERNEST VON DORNANYI, who arrived in America a couple of weeks ago, was apoken of in Europe as a rising star in the piano world.

THE last living pupil of Chopin has just died at Nice, having passed her four score years by one. Her name was Anna Deybel-Maynd.

THE composer of "Annie Laurie" and other familiar melodien, Lady John Scott Spottiswoode, died in London, at ninety one years of age.

The proce writings of Mr. Richard Wagner, translated by Mr. W. Ashton Ellis, have lately been published in England, in eight volumes.

FANNIE BLOOMFIELD ZEISLER, the American planist, celebrated the twenty-fifth anniversary of her debut at Central Music Hall, Chleago, March 24th.

Tun Emperor William II has ordered a May festival, beginning May 16th, at the Court Theatre in Wlesbaden. "(heron" will open the series of operas. "ROMEO ET JULIETTE," by Berlioz, has just been

played in Munich for the first time under the direction of Mr. Henri Porges. It was an enthusiastic success. Mascagul has dedicated the score of his new opera,

"The Masks," to himself. The peculiar dedication reads: "To myself in highest esteem and nachanged cipally Americans, English, and Russians.

It is said that Joseffy is to resign from the National Conservatory of Music at the end of this season, and the chair was taken by Sir Alexander McKensie, Prindevote his time to private teaching and to more free elpal of the Royal Academy of Music. The composer

HERR ARNOLD MENDELSSORN recently presented 'Der Bacrenheuter," an opera in three acts, which London's notably successful association fact is interesting only because the composer is a descendant of Mendelssohn

THE German Liederkranz, Dr. Paul Klengel, conductor, presented Cesar Franck's oratorio, "Les Beatitudes," at Carnegie Hall, New York (March 25th). It was the first time yet given in America.

Owing to the lethargy of the directors and members of the Society of American Musicians and Composers, President Edward McDowell has resigned. The inactivity of this organization is to be ismented.

FRATERIN MARGARETHA PETERSON has lately schiered great success in Copenhagen, Budapest, and Berlin as the interpreter of Ludwig Schutte's new dramatic scene "Hero," for voice and orchestra.

MR. EANRST RUPERT SHARPE, an American who enjoys the distinction of being the only English speaking man who has been invited to study the Wagnerian roles at Beyreuth, gave a song-recital in Boston March

THE ETUDE Mascagni is to use as his next subject an early Roman

SIR ARTHUR SULLIVAN'S setting of Kipling's "The Absent-Minded Beggar" has broken all records in English musical history. More than 60,000 copies were sold in three days. The composer has arranged it as march for orchestra.

MR. VICTOR HERBERT'S second orchestral concert at Carnegie Hall, aside from the interest in Mr. Herbert's orchestra, offered the first performance in New York of Mr. Herbert's own "Suite Romantique,"

Manay Mer. a has been named Kammersängerin to the Court of Austria. It is a title rarely conferred, and the number of foreign artists who have received it is very small. Madam Patti is the dean of these artists, having held her appointment for twenty-six

Ar Carnegie Hall New York recently Madam Marcella Sembrich gave a recital of songs embracing chiefs of the Emperor Maximilian. wide field, and aung in several languages. The air. "It Was a Lover and His Lass," an old English song, first printed in 1600, found especial favor with her

GOETZ'S delightful opera, "The Taming of the Shrew," was brilliantly brought out some time ago at Dresden under von Schuch. The music is so refresh. ing, so melodic, so humorons, and so descriptive, that for more than seventeen years.

MR. LOUIS BREITNER'S concert at the Waldorf-Astoria, accompanied by orchestra, under Gustav Hinrichs, was well attended, but the radical difference between French and American taste in music

THE monument of Richard Wagner will be placed in the Thiergarten, opposite Hohenzollern Street, Berlin. The monument will correspond in size approximately to the monuments of Goethe, King Frederic William III, Lessing, and Queen Lonisa and her husband which are in the Thiergarten.

THE famous Konservatorium of Leipzig is about to be destroyed. It was here that Mendelssohn, in I843, instituted the Leipzig Hochschnle. The Konservatorium was attended by many of the most famous composers of that time, and by many foreigners, prin-

THE third annual dinner of the Musical Directors' guest of the evening was Mr. Fred. H. Cowen, conductor of the Philharmonie Society. This is one of

A PEROSI stock company, with a capital of \$50,000, church music. The company has bought the church of Santa Maria della Pace for \$19,000, and will turn it into a masic hall. This spring, Perosi's "The Slanghter of the Innocents" and "The Entry of Christ into Jerusalem" will be performed.

THE famous Banda Rossa of fifty members will begin its spring season in Boston, on April 16th, under the magnetic baton of its composer-conductor, Engenio rrentino. The performances of this Italian band give us stronger musical impressions than anything heard here since the French Guarde Republicane Band was brought to our shores by Gilmore.

THEODORE THOMAS has determined to make the Newberry Library, of Chicago, heir to his collection of music. Apart from hundreds of valuable scores and manuscripts preserved, the most interesting part of the collection is the complete series of programs of the concerts cating as far back as 1835. These programs from one of Rostand's unacted comedias. He will also will be a breauge to the fatter, a because it lacks mirth and liveliness? Would it as because it lacks mirth and liveliness? Would it as

A NEW dramatic scene, "Hero," for soprano and orchestra, composed by Ludwig Schytte, has lately finished a long series of successful presentations at the Royal Theater in Copenhagen, and following numerous resentations in different orchestral concerts in Buda. est, will now be heard in Berlin, where Schytte has located as teacher of piano. The composer was lately assured by Dr. Hans Richter that he (Richter) would secure a number of productions for "Hero" in Eng.

THE Flemish story of Martin et Martine, set to music by M. Emile Trépard, which has awakened so much interest, is based on the story that Martin was a prisoner of war brought from the east, who was inrisoned in the belfry of Cambrai with the daughter of a noble of the country who had fallen in love with him; and the two were made to ring the hours. & much for the legend. Historically the two Jacque marts of Cambrai were two automata, constructed in accordance with the request made by the communa

GIUSEPPE VERDI, the great composer, has just given another \$10,000 toward the endowment of his home for aged and impoverished musicians near Milan. This makes the third generons gift of the composer toward this worthy enterprise. Some two years ago he bought a beautiful estate, and erected at his own expense a substantial structure. Finding that contributions from others came in very slowly, he offered to devote one wonders why the work has not been heard there all his income from his great operas toward the support of the inmates. Now that even this annual allowance proves insufficient, he contributes \$10,000 more, hoping that his example will induce others to help in

UNDER the direction of J. Fred. Holle, and sung by was, unfortunately, too conspicuous. Mr. Breitner is a trained chorus of eighty voices, the great Bach B minor Mass" was presented in Bethlehem, Pa., March 27th, for the first time, in its entirety, in America. The soloists were Kathrine Hilke, of New York, and Lucia Brickstein, of Bethlehem, sopranos; Mrs. W. L. Estes, of South Bethlehem, contralto; Nicholes Douty, of Philadelphia, tenor, and Arthur Beresford, of Bos ton, hasso. An orchestra of thirty-five pieces accom-

The "B-minor Mass" is the most colossal work of its kind, and its final production in America marks an important epoch in our musical history. The performance at Bethlehem was very satisfactorily given, and a large gathering of representative musicians from different cities attended

A CHAT WITH THE MUSIC PUPIL.

BY E. F. BEAL.

DID I hear you say that this nocturne is about the ngliest piece you ever tried to learn? So it lacks spirit, has been formed in Milan for the performance of liveliness, etc., does it? No wonder you are disappointed

> The nocturne, as it's name implies, is a night-piece; constructed to carry or express soulful tenderness and serious emotional moods created in the mind by a contemplation, perhaps, of the past with its sorrows, and even its sweet, but lost, happiness. Those thoughts that come to one, you know, when the interrupting and noisy sounds of the day-time are hushed.

> You have been trying to express liveliness and joy in this nocturne, and it refuses to accommodate itself to lively moods. Could you render Longfellow's "An Afternoon in February" to express a lively or humor-

You must try and find out the meaning of this nocturne; and when you do this you will see at once that an entirely different means than you have been using so far is necessary to express truthfully and

thou nose of Kostand's unacted conseises. He will also make an opera of "L'Aleron" if the play is a suggestable to the future bistorian of music in the United States, and because it lacks mirth and liveliness? Whose make an opera of "L'Aleron" if the play is a suggestable to the future bistorian of music in the United States, and because it lacks mirth and liveliness? Whose makes an opera of "L'Aleron" if the play is a suggestable to the future bistorian of music in the United States, and because it lacks mirth and liveliness? Whose missingly united the sinfully unity, if through some missingly united the sinfully united the sinfully united States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of music in the United States, and the suggestable to the future bistorian of the suggestable to the future bistorian of the suggestable to the future bistorian of the suggestable to the suggestable to the suggestable to you should try to render it humorous or "funny.

I once knew a hoy, and he was "crazy over mnsic." too, who considered "Ah! Che la Morte" from "Il Troyatore" as absolutely the emptiest, ugliest excuse for a piece of piano-music. He has long since found out some of the beautiful, passionately tender meaning, and except for its rather much heardness, now appreciates it as one of the most beautiful and poet-

The author's meaning should be understood when studying a serious work, or the playing will be like trying to read expressively in Kanichatkan, without knowing what the words mean. Some smart (?) singers sing German, French, etc., in that wav.

ical things in all the world.

But the nocturne (study No. 2) in the third book of Matthews's graded studies: The hass chord figures are plainly not intended solely to carry an idea of symmetrical, arabesque-like ornamentation. Pitched in a low register, slow of movement, and smoothly continuous, it cannot indicate a lively happiness that a rapid, treble, or staccato figuration would do. We create, hy its sedate, even murmur, an atmosphere of shadowy tranquillity; an appropriate environment or background for the serious emotional meaning which the carnest and seriously tender melody carries. The melody as you will now see, has a message of shadowy. night-time emotion, and the bass should be appropriately quiet; this is called a sympathetic accompaniment. This brings the accompaniment into sympa thetic conformity to the sounds of night; the distant roar of the sea, the golian murmur of the winds in

The melody-with a full, but mellow, quality-expresses a tender earnestness and sorrow; and is made to stand out in strong relief by means of a firm, but elastic, management of the fingers, wrists, and arms.

Practice, sometimes, to gain the greatest possible difference or contrast between the subdued bass-tones and the full cantabile treble; note the effect. You should hear Rive King in the nocturnes of Chopin; it would be a revolation to you as regards cantabile. It is also one of Paderewski's strong points, so they say. Chopin, by the way, wrote the most beautiful octurnes known to pianoforte literature.

In the second section, the harmonic changes would seem to suggest an augmented earnestness and interest, and it may be given a somewhat louder treatment. This agitated feeling grows until at section 3 it culminates in an almost exciting climax. How like a burst of grief for the loved and the lost. This phase of feeling seems to wear itself out during the three measures preceding the coda.

The coda is ushered in by a descending passage of ranishing tone,-so sad. I almost feel tempted to play the G in this passage, natural, and thus throw it into the minor. Play it slowly and with a sadness suggesting a sigh of renunciation of past happiness or

regretful resignation to present loneliness and sorrow. The remainder is performed perdendosi: look this term up. A slumber-song. The basses here become more and more whispery and soft .- just as a tired soul might hear Nature's night-mnsic as the on-creeping slumber gradually claims the senses.

At the eleventh measure of the coda is introduced a seventh chord: a combination of strange, sadnessprovoking tones that might be mistaken (?) to be expressive of a sharp heart-pang, or sigh, as a returnng, last memory to the mind before losing itself in the comforting forgetfulness of slumber. This chord might be taken relative'y, with a fuller emphasis, as it seems to carry a stronger thought than the other chords of this part. Oh yes: the bass should be so smoothly and so softly played that the percussion of the hammers will be as nearly as possible unapparent.

THE greatest talent may fail to express itself because of an undeveloped or half-developed medium. "Over success in art the gods appointed Toil as a

In art that lahor alone succeeds which appears to be without effort, which even seems like the result of chance; yet in art there is no chance.

HOME NOTES.

A PIANO-BECITAL was given in Griffith Hall, Monday evening. March 26th, by Mr. Constantin von Sternberg, which was highly successful. The program contained several numbers rarely heard to-day, which ternherg played with his usual brilliancy and poetic

The Boston Musical Bureau, which is under the management of Mr. Henry C. Lahce, is doing a fine husiness. It is located at 218 Tremont Street.

MISS ELIZABETH DE BARRIE GILL, of Philadelphia, ade her first appearance in Boston rec singing voice is a rich contralto. She sang "Could I," by Tosti, and "The Auld Plaid Shawl," by Haynes, the r being especially enjoyable. She was assisted by the Brahms quartet and Miss Lida J. Low, accom-

THE Eighth Annual Kansas Musical Jubilee will be held in Hutchinson, May 15th, 16th, 17th, and 18th in the Auditorium Building, which has a seating capacity of 3500. The jubilees held heretofore have been very successful. Two thousand dollars will be given away in prizes. Professors George A. Burdette, of Boston, and E. R. Kroeger, of St. Louis, have been secured to act as judges of the jubile. An interstate vocal solo contest will also be held. The prize is \$100 cash. A number of musicians of national reputation have signified their intention of competing for this

THE Octave Club of Philadelphia gave its third Century Ladies' Quartet, and Mr. Maurits Leefson

THE Manuscript Music Society of Philadelphia held its Fifth Private Meeting Wednesday evening, March gram consisted of organ pieces, songs for soprano, and

EDWARD BAXTER PERRY closes his season of one hundred and five lecture-recitals this month, and will pend the summer at his cottage at Camden, Maine

THE announcement that the Faelten Pianoforte School, of Boston, will hold a summer session in July will be of interest to teachers all over the country. The school has not had a summer session for two ystem that the management has decided to change its

THE Fourteenth Grade Promotion Recital was given the members of the E. F. Beal Pianoforte Class on

AT the concert of the Choral Symphony Society of St. Louis, on March 9th, E. R. Kroeger's symphonic overture, "Sardanapalus," was given. Mr. Kroeger's "Thanatopsis" won distinction last year, but hy no applause and commendation accorded to

Prio in Kimhall Rehearsal Hall on March 27th. A CONCERT, by the Pianoforte Pupils of J. H. Hahn,

the Detroit Conservatory of Music, was given on February 21st.

THE Eighteenth Piano-recital by the pupils of Walter Sprankle was given on March 7th.

MISS JULIA CHAPMAN, a musician of Chattanooga, Tenn., has just passed away. Miss Chapman was especially well loved in musical circles, and the loss is felt by her many friends.

THE second of a series of recitals devoted to American composers was given by J. A. Carson. of Carroll-ton. III., on February 20th. Mr. Carson was assisted by Miss Ida Miner, violinist.

MR. FREDERICK MAXSON, concert-organist, gave a actial in the Central Congregational Church of Phila-delphia, on February 17th, in the Beacon Preshyterian Church on February 10th, and at the Church of the Ascension, Atlantic City, on February 20th.

A RECITAL was given at the studio of Edw. Mayer-hofer, of Yonkers, N. Y., on February 24th.

A LECTURE-RECITAL was given in the Mount de Sales Academy at Catonsville, Md., on Fehruary 24th, by Edward Baxter Perry.

A CONCERT of the compositions of Alexander von Fielitz was given by the Cleveland School of Music, Alfred Arthur, director, on March 21st.

A MATINEE musicale was given on March 10th hy Miss Nellie Hagerty, pianist, assisted by Florence Yakish and Philip Bloomer, violinists, and N. W. PresTHE Second Piano-recital was given by the pupils of Wilson G. Smith, on the evening of February 28th.

THE last concert of the Kneisel Quartet in Phila-Act has concert of the kneise quarter in Finia-delphia for this season was given on March 26th. The soloist was Mary Hallock, pianist. This will be Miss Hallock's last appearance in Philadelphia this season, as she will immediately begin the study of the Dedocumble.

A MUSICALE was given by the Senior Class of the Conservatory of Music, Scio College, on March 20th. Leonard Bell is musical director,

The Twenty-third Recital by William II. Sherwood was given on March 15th. At the conject of the St. Louis Choral Symphony Society on February 22d, Mr. Sherwood played before the largest and most enthuiastic audience in the history of the society.

J. BOND FRANCISCO and pupils, of Los Angeles, Cal., gave a recital on March 13th.

"WHY?" A PRINCE AMONG OUTSTIONS

BY CHARLES W. LANDON

Said a college professor: "Don't you know that to ask questions offers scope to the most consummate genius?" A wise question will turn the light into an arnest mind with the hrilliancy of an electric flash. 'Why," is said to be "A supreme judge on the bench." It is the thinking pupil who learns both rapidly and thoroughly. An apt and pointed question sets the pupil to thinking over the subject under consideration. Suppose he has been somewhat careless about a correct fingering. Set him to playing the A-flat scale with his thumbs falling on D-flat and A-flat, then with them falling on C and F, then ask hlm "Why?" Turn to a page of music and let him play an ascending run, or four tones of one, begin ning with his third finger-foreign fingering. Ask him "Why" not begin with one finger as well as another The next time he stumbles or hesitates on a run, ask him "Why" and let him find out the right answer.

Turn to a passage where there is a melody and acompaniment in the same hand, the melody notes havng two stems, one indicating a long value and the other a shorter. Let him play it without holding the key as called for hy the longer note, then play it correctly; a "Why" will perhaps turn on needed light. especially if the pupil is not far advanced. Play for him a passage of strong, rhythmical content, then play it without accent. Play it again and diminish as you go on, nntil you pass its elimax note. Play it again and misplace the accents; and that irregularly; lastly play it correctly and with as much expression as you ean get into it. A "Why" will set him to some profitable thinking.

Take up some piece of difficult music and show him how full of runs it is. Then ask him "Why" pupils have to play scales and arpeggios. Show him a piece that is easy for him, except in one or two short passames, letting him play it until he comes to the hard place. Then ask "Why" the necessity and economy of passage practice, of doing hard places over and over, and seldom playing the piece all through. If he has a hard and nnmusical touch, play for him a passage of tender and gentle content, with as unmuical and noisy a touch as you can command; then play it correctly; now ask "Why" not one way as well as the other. If he is a poor timist, play some march at all sorts of tempos and with false timevalues, very fast a few measures, then suddenly stumble and try the measure over in a halting way; then go on for a time faster than ever, then dragging slowly, a rush here and a break there

Now ask him "Why" keep time and play evenly. in short, caricature his careless blunders and ask "Why!" You may get an amount of "open confession that will be good for his soul."

If you give some person encouragement, you can't conceive how much real strength you have bestowed noon him-that is, if you mean what you say,

FIRST STUDIES IN MUSIC BIOGRAPHY.

JOHANN SERASTIAN BACH.

BY THOMAS TAPPER.

VEST BACH, one of the earliest known ancestors of the Leipsic cantor, was the son of Hans Bach, of Washman Vais was a miller who loved music so well that he played the eithers while the corn was grinding in the mill, a pastime of which his great deseendant said "They must have sounded merrily together." Veit, son of Hans, had a son, Hans, known as The Player, who had lessons in music from another of the family named Caspar Bach, town-piper of Gotha. This Hans was talented in music, and no doubt merry of disposition for it was written of him on his portrait: "Here you are Hans Bach playing the violin. When you hear him you have to laugh." One assumes that it was Hans, and not the music, that caused the morriment. He died of a plague which carried off a large portion of the inhabitants of the village where he hved, say years after the Pilgrims landed at Plymouth, Massachusetta.

Morry Hans had a sun Christof organist and town-musician in Weimar. In time he became father of three boys, a George and two Johanns; these latter were twine and very much alike. One of them, Johann Ambrosius, studied hiuse and becams townmusician in Eisenach. It was here that his son, dea tiped to become the most renowned member of the family, Johann Sebastian Bach, was born; on the thirty first day of March, new style, 1685; great grandson of merry lians, The Player, and great-greatgrandson of Vest, who plucked the strings of the eithern while the corn was grinding in the mill.

The family's skill in music, its sincere and earnest devotion to the best in the art, were intensely concontrated in Johann Schastian. The story of his life. pictures the unfolding of a great talent, possessed by a man of simple habits and of determination, an est student, and a door of deeds that have never been surpassed. And, for this, his life-story is inspiring in that it shows how grave a responsibility he regarded his talent to be, and how well he recognized that it demanded hun to give great labor if he de-

He was the most agnificant member of a family that had been famous in music for two centuries. l'articularly in Thuringia, but not confined to it, the best music positions were held by "The Bachs." They met in family gatherings, made music, discussed its problems, learned of one another what was doing in the art, and by stendfastness, perseverance, and caruest love for music kept in touch with everything of the best. Thus, by effort they overcame to an extent the limitations of the time. Travel was not easily accomplished, letters were uncertain, news was carried by the chance-voyager and not by telegraphic associations. To meet and in a measure to get out of themselves was merely in the Bachs svidence of their desire to increase themselves by that restless activity which every biography shows to be significant.

If Sebastian Buch could have visited America in his buyhood he would have found New York a busy place of four thousand people. He would have learned in of four frounds profes. The surface and seates as containing the following the followi William Prun met the Indians beneath a great eim- and logic. Here, too, he enjoyed the nse of a good land from them, and made with them a treaty of land from these, the same with the heat year be had out his duties in music were dictated by the choral service Had he gone to Boston from New York he would have that he goins to bester them been some a which six had to make the journey by stage coach for which six he was found to be musically helpful at davichord-

(Compiled from Mr. Tapper's forthcoming book (Computer trees by support the state of the

three in the morning; at which hour the landlord would call those of his guests who intended to continue their journey. If his visit to Boston had been made, say, in the year 1692, he would have found all the Massachusetts Colony in a condition of excitement; for in that year the people, more especially in ment; for in that year the people, more especially as said to have salem, became crazed with the thought that witches learned much both about the organ and ahout music were about; and a number of persons were hanged. At many of the witcheraft trials there presided no less ime a student of theology at Harvard College.

But it happened that the boy spent his early years in far different surroundings. He lived at home about ten years, his mother dying when he was nine years of age, and his father soon after. Music was undonbtedly the daily occupation of the household, fine voice, he may have been a member of the Eisenach journeys which he had to make, of course, afoot. school, and marched through the streets "singing hymna and asking alms just as Martin Luther had done in the same town two hundred years before."

The ten-year-old boy, who had lost both father and nother, passed to the care of a hrother fourteen years his senior. This was Johann Christof Bach, organist in the town of Ohrdruf. He was a pupil of Pachelbel and no doubt a well-instructed man. Of him Sebastian had lessons in elavichord-playing, attending at the same time the Lyceum in the town, a school which gavs academic training and music instruction. Here he had lessons in rhetoric, theology, and arithmetic; tact he read Cicero and Cornelns Nepos in Latin, and the Testament in Greek. In music four or five hours' study per week were required. The boys sang under the cantor, at church-services, weddings, and funcrals: and at times from door to door in the town, asking

It was while living at Ohrdruf that Sebastian had to use his wits to get some music to play beyond that which he received for lessons. His brother had forbidden him the use of a certain volume which contained what he wanted, ostensibly because the music was difficult, though it has been hinted at that he was calous of the boy's remarkable ability. However, to gain possession of the coveted prize Sebastian crept downstairs on moonlight nights and copied every note. This task lasted slx months, and at the end of that time the elder brother discovered the copy and took it away.

In the year 1700, when filteen years of age, he was thrown npon his own resources. The consequence was that he and another boy named Georg Erdmann, perhaps at the suggestion of one of the teachers at the Lyceum, walked from Ohrdruf to Lünehurg, a distance of many miles, and applied for admission to the choir of St. Michael's School

residence. His skill as a clavichord-player and as a violinist, together with his fine voice, secured him a place in the Matin choir. For this he received his hypnotism, education free, as he had in Ohrdruf, increasing his library, and he often heard the church-service performed with an orchestra. Until his voice changed of the church; but, as he remained in Lüneburg until had to make the journey by suggestions or sume as he was found to be musically neighbl at clavichord-stays at least were required, traveling until ten of sheek and violin-playing and in assisting the choir director. at night, eating a fringal supper, and sleeping until

First results in sums megapay. A compression of this book will be found on another which he directed his attention all the more keenly success is in rendering the voices of singers insensible. after his singing days were passed. And this natural to changes of weather.

bent was, if not directed, then stimulated by three sources of inspiration. The first was the presence is Lüneburg of a distinguished composer, Georg Boehn by name, who has been described as "an artist, and a great musical genius besides." He was organist of St. John's Church, and from him Bach is said to have composition. The second inspiration was Adam Reincke, "the father of North German organists." He At many of the witchcraft trials there produce, at one was, at the time of Bach's residence in Lineburg, or ganist in one of the Hamhurg churches; and to Hamburg Bach walked on holidays to hear him play, inspired by the greatness of the man and hy the face that he was teacher of his friend Boehm. Bach and Reincke were destined to meet again in later years. The third source of inspiration for the young composer and the boy enjoyed the advantage of hearing it well was the ducal band at Celle, which gave French music and frequently performed; while from his father he in a truly artistic manner. To Celle, as to Hamburg, had instruction in violin-playing. Of Sebastian Bach Bach journeyed to learn; nothing daunted by the fac as a member of his father's house we know no more that from Lüneburg to Celle is fifty-four miles and then this, though Spitta surmises that, as he had a from Lüneburg to Hamhurg more than thirty miles,

OTTESTIONS

1. How did some of Bach's ancestors busy them-

When and where was Bach born?

3. Tell about some American cities of that time.
4. What famous college had already been founded Massachusetts?

Tell briefly about Bach's few years at home.

How long did he live in Ohrdruf? Who was his teacher?

What did he study in school?

9. Where did he next go?
10. What were his studies and duties there?
11. With what great musicians did he come in con-

12. Why did Bach walk so many miles?

13. Why, in his boyhood, did he sing in the streets?

14. What is the music of the streets now?

HELPING MUSICIANS BY HYPNOTIC SCIENCE.

DR. JOHN DUNCAN QUACKENBOS, the hypnotic scientist of New York City, whose experiments in hypnotism have been closely watched by the medicoscientific world, now claims to be able to help mnsicians addicted to stage nervousness. Furthermore, Dr. Quackenbos asserts, throat afflictions of singers resulting from climatic changes, can he relieved, if not entirely eliminated, hy hypnotic science. Dr. Quackenbos, who is widely known and respected in the medical fraternity, in a recent special interview for THE ETUDE said:

The effect of my hypnotic treatment on singers and performers has been to convert powers potential into powers actual, and this explains why my pupils have been able to play unknown and difficult music with ease. The talent must be there. The musician is first made to apprehend it, and then inspired to use it

spontaneously as a medinm of soul expression. "What makes the difference between a Calvé and Lüneburg was consequently Bach's third place of an average singer? If this difference can be defined provided the laryngeal mechanism of the average singer is physically perfect-it can be removed by

> grace as readily as finger-stiffness can be made to give place to finger-dexterity with the strings or keys. have done both

> "The removal of embarrassment, of confusion o nervousness before an audience is easily effected by hypnotism. Singers and actresses are readily made to feel their own value, to be above sensitiveness to criticism, to admit no inferiority or imperfection, to conform intuitively to the highest rules of their art. not offensively, but modestly, yet with all the conti-

"This result is accomplished," said Dr. Quackenbos, "by placing the subliminal mind in control of the nervous impulses which have to do with regulating the secretions in the bronchial tubes, larynx, and pharynx. and with the blood-supply to the vocal cords, cartilages, and laryngeal muscles. When thus put in control, the automatic mind forbids congestion and thickening of the vocal cords, the drying up of the bronchial secretions by cold winds which produces huskiness. for and mist effects, heat and foul-air effects, etc."

The doctor translates his patient into an hypnotic trance by means of an old-fashioned gold pencil containing a cornelian seal of Cambay stone, held within the natural focus of the eyes and slightly elevated above them. This rich deep red forms a striking object for fixing the attention of the patient and tiring retingl areas.

RECENT REMINISCENCES OF LISZT.

THE well-known African traveler, Gerhard Rohlfs, has left among his posthumous papers some interesting data concerning the great artist. In describing Liszt's personality Rohlfs writes: "Liszt fascinated me completely. He was not really handsome, hut there was something unusually attractive in his eye by means of which one was irresistibly drawn toward . And later, as I grew to know him hetter, I could appreciate this attraction even more. Especially when he was seeted at the miano surrounded by a growd of nunils and followers, if his eye happened to rest npon anyone, it would exercise a wonderful fascination. It was not I alone who experienced this, but all of us, young and old, men as well as women."

One of the principal attractions of Weimar were the matinées which took place at Liszt's apartments in the 'Hofgürtnerei." He was very discriminating as to his invitations,-citizens of Weimar were rarely to be seen there. The "Hofgärtnerei" was a small house at the entrance to the Belvedere Avenue-where the present Liszt Museum stands. At these matinées, which frequently took place in the presence of members of the family of the Grand Duke and other interesting personalities from out of town, Liszt's pupils performed various modern and classical works. The program was generally arranged in advance, and was nterpreted by only the best nanils -finished artists. Liszt moved about here and there, frequently correcting, then again conversing, and frequently giving ntterance to some sarcastic remarks. Sometimes he would seat himself at the grand piano, and would play alone or four-handed with a pupil. This was generally the signal for everyone to rise and approach the piano so as to he near the master. Liszt enjoyed being watched while playing.

A great treat was had the day Liszt and Rubinstein were heard together in a duet. Liszt and Rubinstein had not met in years on account of a slight misunderstanding's existing between them. Madam Rohlfs, who had known Rubinstein in her younger days, received a letter from Rubinstein requesting her to ask Liszt whether he would object to a visit from Rubinstein. When Madam Rohlfs asked Liszt: "Dear Master, Rubinstein would like to know if he could visit you," Liszt answered wearily: "Joseph? What does he want?" But when she answered: "No, Anton," Liszt's eyes lit up and he expressed undisguised joy, and made hasty preparations for a worthy reception in honor of his great colleague. The same evening his rooms were filled with a distinguished ssemblage. A game of whist, which was arranged, did not last long, as Liszt played the game badly, whereas Rubinstein was accustomed to play it for high stakes.

By the term the "pupil of Liszt" was not to be understood a pupil in the ordinary sense of the word. Lizzt never accepted remuneration for his lessons. They were given to artists or rising stars who desired the honor of playing before Liszt. Liszt could refuse no one, the consequence being that much chaff was found among the wheat. Billow wanted to hring about a change. Liszt saying he did not have the a great artist."

heart to be harsh to anyone, Bülow replied: "Then leave it to me." The same afternoon the pupils were received by Bülow, who informed them that Liszt was detained at court and had requested Billow to take his place during the lesson. Report says that there was a "hot time," and that Liszt missed several pupils at the next lesson. After Bülow's departure from Weimar they reappeared again.

THE ETUDE

Among Liszt's pupils were to be found Eugene d'Albert, who was then a boy of fifteen. Liszt took a great interest in him and said: "I do not care very much for prodigies, but this is a real one." Another pnpil-a lady-once played one of Liszt's consolations. She made a mistake and excused herself by saying that the pedal worked too hard. Liszt requested her, in the most amiable fashion, to begin again, whereupon she broke down again. Bending down low to the pedals, Liszt murmured audibly: "Oh! Pedal,

Liszt was generally the most genial of hosts. Only once was he seen to become excited and fume with rage. A young artist had contradicted him about some musical matter in reference to Beethoven. This was too much for Liszt. With flashing eyes and flushed cheeks, he cried again and again: "Stripling!"



FRANZ LIBET

and every time he passed the young fellow he repeated the word. Of course, the consequence was that the unfortunate young man was ostracized by everyone and was compelled to leave Weimar.

Liszt was an omnivorous reader. He was a regular subscriber to the Scientific Review, and was very much interested in Darwin's "Descent of Man" and Wallace's "Natural Selection." But for the beauties of Nature he had no appreciation whatsoever. If, during a walk or a drive his attention was called to something beautiful he paid no attention to it as though it never existed. For Liszt art was everything, and in art especially music.

At a dinner-party at which the Grand Duke was present and at which Liszt had arrived late and consequently in had hnmor, the Grand Duke expressed his admiration for Sarasate, the violinist, who had played at court the day previous. "Sarasate is not a great artist," Liszt said, "it is all puffery."

"But, my dear master," the Grand Duke replied, "permit me to say that he played beautifully, and

that I enjoyed his playing immensely." Loud enough to be heard by everyone present, Liazt replied: "Your Royal Highness may know how to govern, hut in musical matters I believe I understand more, and according to my opinion Sarasate is not

"You may be right, my dear master; but neverthe less I adhere to my opinio

In spite of this saily on the part of Liszt the rela tions between him and the Grand Duke remained cordial to the end.

A description of Liszt's friend, the Princess Wittgenstein, is also given. The Princess received her guests in the centre of a large salon, "like a spider in her net." The room was full of furniture, comprising also a Bechstein parlor grand, but was so stuffy that one was obliged to pick one's way through in order to arrive at the Princesa. The latter, owing to an illness of long atanding, was riveted to her arm-chair; but despite this fact was still lively and interesting.

The last years of Liszt's life were divided between Pesth, Rome, and Weimar. At one of the matinées given at Weimar, Liszt, to the surprise of everyone, played a Beethoven sonata so beautifully and in such an inspired manner, that everyone was moved. The Grand Duke, with tears in his eyes, said, after Liest had concluded: "Now, my dear master, it is enough, We will not allow this moment to be descerated by listening to anything else. We wish to take the recollection of this artistic treat home with us." Upon this, the party broke up, everyone retiring in ailence. It was, so to speak, the swan-song of the

EXPERIENCES AND OBSERVATIONS FROM THE CLASS.ROOM

BY HERMAN P. CHELIUS.

1. THERE are many students who act, when playing a piece, like a horse that shies without any apparent cause. They go off on a tangent, disregarding all time, rhythm, and reason, until the meaning, conception, and musical intent are all destroyed. What is the remedy? To play slowly until the mind, fingers, eyes, and ears can work in accord.

2. Some students, and thank Heaven there are not many, have the despicable and nasty habit of answering all questions by saying "I don't know" or "I don't understand you," etc., thinking it will display their brilliancy, whereas little realizing that they are only advertising their own dull and stupid selves.

3. Stammering, heaitating, faltering, nervously hitting keys, are terrible faults, and to correct them they must be systematically treated. Reading each note alond, four times, slowly, and without stammering, and locating the note and striking the key when the letter is mentioned, will remove these bad habits, provided this process is continued one-half hour every day

4. Some students are always in a hurry, but never get anywhere, because the little brain they have never gets time to develop by thinking.

5. Many students care little if they omit a couple of notes in each measure, or if they strike one note for another. What would those students think of a person's face with a nose backed off, or an evebrow clipped off, an eye out or an ear clipped off; how would they like the portrait? The picture is just as bad when pertaining to a composition.

6. A crowbar is many times necessary to effect an opening before an idea can be lodged in the brains of some students: yet they seem to think it is the teach er's inability to make himself understood. Such men-

7 The more one harries, the less one learns. Moral: Take sufficient time to do everything well.

8. To repeat a rule or principle a certain number of times, at regular intervals, is the only way under heaven to instill it into the brain.

9. Directly answering questions by "No" or "Yes" is the speediest way to get at the root of a principle. Trying to give the impression that you know when you don't is a waste of your own valuable time.

10. Often rest the tongue. Use the faculties instead; but rarely allow the hrain to rest. Keep it wide awake and let God's sunshine warm it to noble action.

(To be continued.)

THE musical profession is open to "each and everyone" no difference If he or she is a teacher in the trucat sense of the word, or an imposter who has no more legal claim to call himself or herself "music teacher" than a whitewesher has to the title of artistie painter. Imposters often steal easily into the runfidence of the people, and in numerous cases it may take years before the public detects them.

There is hardly a single town or city in the United States which cannot boost of a number of music teachers; but, where you may find one or two active, progressive, and up-to-date instructors, there you are sure to find three or four frauds also. They may be divided into three classes: Young girls who give twenty lessons for six dollars, just to gain some "pinmoney," waiting to catch the first opportunity join hands with blond-locked youths in the hanny bonds of matrimony; men who declare themselves publicly as humbugs by promising results in comparingly no time which they are unable to achieve by mere human means (generally advertising some patent method by which everyone may gain a musical education in a conme of ten or twelve weeks); and last, but not least, men and women who play upon the weakheartedness and Ignorance of such parents who are neither cultivated nor sensible, and thrive upon the unpardonable laziness of such young ladies who believe that the aim and end of all musicianship is the facility of playing "a nice or pretty little piece."

These girls, with their notions about music and its uses, will in due time become a nuisance to society and a detriment to all true musical education, provided, of course, that their kleas are properly encouraged by blind parents and nourished by unoccupulous teachers unless they are so fortunate as to come under the care of a master of the art, who, with proper skill, patience, and elevating Instructions, will change their views to higher ideals.

Teachers can be found by the hundreds who would make better blacksmiths or plumbers who follow their profession by sacrificing the coatly time of their students and obtaining hard earned money from the sanguine parents of the same for something of no real value. "By their lessons," Wieck says, "they will only ruin our young people now growing up with promising talent for piano-playing, and will produce successors like themselves."

A week or two ago a friend sent me a paper containing the following advertisement:

MUSIC LESSONS

Instruction on Piano, Organ, Band Instruments, and in Thoro Base and Harmony

The large number of my former pupils who can (and will) "play a piece," accompaniment for church singing or orchestral instruments when asked, and some of whom are successful teachers. prove the PRACTICABILITY of the course of in-

I particularly desire papils who wish to make some tax of their music and will work for that end. Terms reasonable, instruction there and practical. Pupils desired for the coming spring

To all fellow-teachers, who may advertise, I will say: truth is the only rock on which we can stand with safety anywhere. Good, bright, truthful advertisements are sure to bring good results. Let us examine the above advertises

First of all, ac one has the ability to be a thorough and successful instructor in all of the following lines of musical education, viz.; piano, organ, thoroughbass, harmony, piccolo, finte, clarionet, oboe, bassoon, sayophone, cornet, alto, trombone, baritone, euphonjum, base tuba, snare-drum, base drum, timpanie,

ments. It is an established fact that the only practical and successful teacher is the one who confines his energies to one or two branches of musical instruction. Teachers who are many sided "jacks-of-alltrades" are, in their work of instruction, just as much a detriment to the musical profession as the department stores of our big cities are to the small tailer. Because or the credulity of a gullible public they live, thrive, and fatten at the expense of the man who handles only one branch.

"Thoro Bass" (see adv.) is an expression without any particular meaning, unless it stands for "figured bass." But "figured bass" is no special branch of music study, as it is only a means to teach harmony, and as such its defectiveness and insufficiency is recognized by all musicians. Could it be possible that this worthy exponent of musical art should teach thorough-bass as "the art of accompanying a figured base on the piano or organ," and never had awakened to the fact that this special art is in our days of no practical value? Has he lived in some secluded corner of mother earth and never realized that the waves of time and progress have earried away this device

The second part of the advertisement shows the bait thrown out for the ignorant and the thoughtless. This man dares to Illustrate the success of his practical method by the ability of his former scholars to "play a piece." Why, music nowadays is not merely an ornament, but a study, a prominent part of the general education. This part of the advertisement is intended for such pupils and such parents who complain from week to week because a conscientious teacher refuses to feed his students with waltz-ditties, cake-walk music, ecc.,-who vigorously demand instructions on pieces in the style or the "Monastery Bells," "Cornflower Waltz," "Maiden's Prayer," etc.,who do not see the necessity of scales, exercises, or of pieces as Mendelssohn's "Songs Without Words," Gottschalk's "Last Hope," etc. The latter class of compositions are "too deep" for them.

Really, it seems to be a mania of the young ladies of to day to fill their heads with trivialities, which incapacitates them from understanding the works of the great masters. There are too many vain young ladies laboring under the impression that, because their parents and other relatives flatter them with a few words of praise after playing a selection, they are now ready to startle the world with wonderful achievements and are entitled to take the leading parts in all church and social entertainments. And what are they? Half-developed performers, pianopounders, frauds. Sit through one of their performances and you run great danger of nervous prostra-

A teacher who does not hattle sgainst this is a fraud in the profession. A community that gives patronage to a teacher of the above kind surely stands only in the first steps of civilization.

When an artist goes to a town where music is tanght in such a superficial manner all his art and perfection will be appreciated by very, very few.

Not long ago one of our best American lady-singers took part in a concert given in a town which prides itself on the possession of such glistening "stars" of the professional heavens. She sang an aria from "Traviata," in Italian, and in the most cultured and refined manner. It was a rare treat. But for the masses it was the signal for loud conversation and uproarious laughter. Where common civility alone should have demanded respectful attention, selfishness, impoliteness, and ignorance manifested itself.

Now back to our advertisement. Suspicious regarding the practicability of the advertised course of instruction, I ventured to gain knowledge of some details, and found that his only and sole method used is "Root's Curriculum," printed with the American that line?" Therefore, young musicians, labor day and fugering O much improving the American that line?" flagering O such impracticability! An English night to master your business, ateel your heats. fabric, smuggled into this country under an assumed hans, used only in about 5 per cent, of our printed and pleasure, and buckle down to hard work, used only in about 5 per cent, of our printed and pleasure, and buckle down to hard work, used only in about 5 per cent, of our printed and pleasure, and buckle down to hard work, used in the world, and numerous other assistant or unusually of the second o gan, whip, and memorous other numeral of unanteness of the many many teachers. "Fraction"—yes, his do it well, by results are we assume that may be classified as band instrucourse of instruction is so immensely practical that also, are we rated as a success or a failure.

he can do without minor modes, minor scales, theory etc., as we know from proper sources! Too practical indeed! With regard to his statement that his scholars' successfulness proves his success, we will only say that it takes a fake to blow his own horn

Now the serious side of the topic. It may not seem so, at first sight, but undoubtedly the advertiser ains a sharp arrow at his fellow-teachers of the town in which he resides. People in a community with close competition read between the lines. What shall his competitors do? Shall they use the local papers and stir up a brawl of bitterness and shame, shall they openly among their fellow-citizens denounce such frauds who hold even positions as instructors of music in public high-schools, not by the virtues of their revealed knowledge, but by the grace and ignorance of the members of the Board of Instruction, No. that would be beneath the dignity of the musical pro-

Let me illustrate what to do by the following

Henry Wieniawski, tired from the long journey, came once to a town where he was engaged to give a riolin concert the following day. Just as he took possession of his hotel-room and made preparation to go to rest somebody in the room across the hall began to practice a Paganini etude. Very angry, the artist rang the bell and asked the waiter who it was practicing there. "Oh, that is our 'Konzertmeister' the waiter replied; "he often plays through the whole night." Inviting prospects!

But Wieniawski knew what to do. He unpacked his own violin and commenced to play the same Paganini etude so perfectly, so beautifully, that the fiddling neighbor soon stopped, listened, and lost his courage to play any further. Wieniawski had his rest during that night.

Fellow-teachers, let no fraud and humbug discourage you! In due time, when you have shown that you can do so much better what he attempts to do, people will see that all is not gold that glitters, and one pupil after the other will desert him who is only a shameful imposter and no true master of the art.

WANTED: RESULTS!

BY THALEON BLAKE

IT is results for which the world is continually searching. When a young man fresh from college asks for employment, ten chauces to one the busy, practical, businessman will not ask him: "Where did you graduate?" nor "What do you know?" but "What can you do?" And that is the question which must be answered by each eager youth who wishes to enter the portals of the world's activities.

The businessman does not decry education, nor knowledge, in itself, but he must, from the condition of things in general which makes his environment, place these as matters of only secondary importance unless they can achieve some actual and useful work Only when education and knowledge produce results do these receive his attention.

This same question is asked each aspirant to artistic fame. Diplomas and honors do not count very much toward winning artistic success before the public, which cares very little for such things, but which inquires very earnestly about results, "What can you do?" "Can you play the piano, sing in opera, conduet an orchestra, teach music, successfully? thing you are making a specialty of-can you work olden times make techers, "Practical"—yes, his do it well. By results are we known, and by these source of instruction is not a few forms.

THE ETUDE

WOTAN, SIEGFRIED, AND BRUNNHILDE. 133 pp. ANNA ALICE CHAPIN. Harper Brothers, New York. Price. \$1.25

Musical literature owes not a little of its bulk to Richard Wagner. Apart from his own voluminous writings, his life, his art theories, and works have called forth an apparently unending series of books and articles. His death, far from checking this productivity, seems to have increased it.

Miss Chapin's hook is slightly different in theme and method from most of those devoted to the Ring of the Nibelungs. It is a thoughtful consideration of the three principal characters of the cycle: Wotan, the weak deus ex machina-more machina than deus; Siegfried, the embodiment of fresh, intrepid youth: Brannhilde, the type of noble womanhood, finding amend for the ruin of the gods and the ills of mar kind in love and self-renunciation. They are fully illustrated musically and dramatically.

Her treatment shows the clear thinker and practicol musician, nor is it along conventional lines. It gives a clearly-defined idea of the significance and development of the great Germanic myth and of the remarkable music with which Wagner illustrates this primitive enos. Other characters are considered only as they touch the three in question, but these so dominate the drama that the scheme proves fairly comprehensive in giving an idea of it as a whole.

A Wagner book without leading motives would be like the play of Hamlet with the part of Hamlet omitted. Miss Chapin gives all the Leitmotiven connected with those three dramatis persone, explains their signification and their occasional changes of form according to the dramatic situation. A knowledge of Wagner's great music dramas has become part of a bberal education. This little volume can be recommended as a valuable aid in gaining such knowledge.

STORIES OF GREAT NATIONAL SONGS. 238 pp. NICHOLAS SMITH. The Young Churchman Company. Milwaukee. Price, \$1.25.

Colonel Smith is an army veteran, and well known as a lecturer on war-songs. His aim is to tell the story of patriotic song from the stand-point of a soldier, and particularly to illustrate the controlling power of the great battle-hymns of the Union. Though from the stand-point of art they may not rank high in the estimation of poet or musician, it is well that they find an historian just at this time. They mean too much to those who have borne the burden of active service in the field to be allowed to fade from the memory of the present generation. Colonel Smith gives many instances from the Civil War and the late stimulating strength and courage in desperate condi-

He begins with the first American national song, Yankee Doodle." Without clearing away much of the becurity as to its origin, it is interesting to learn that the words were written by a British surgeon twenty years before the Revolution in derision of the poorly-equipped colonial militia and adapted to an old English tune of the seventeenth century. Later it was appropriated by the colonists themselves, and Lord Cornwallis at the Yorktown surrender was forced to march between the ranks of that same militia to the very tune which had been used to ridicule them.

The bulk of the book is naturally devoted to the songs evoked by the Civil War. Of these a full account etc., so far as can be ascertained.

Union veterans singing their war-songs: "I tell you, the "Searlet Letter," by Walter Damrosch, cannot, gentlemen, if we'd had your songs we'd have whipped you out of your boots. We had nothing hut jigs and tunes which were no more inspiring than the 'Dead March from Saul,' while your Yankee songs are full of marching and fighting!" Another observer, also a Southerner, remarked that all the characteristic Southern songs-"Nelly Gray," "Old Folks at Home," etc., were written by Northerners, and that even the author of "Dixie" never lived in Dixie.

WOODRUFF. Published by the Author, No. 140 experience. West One Hundred and Fifth Street, New York.

Seldom it is that one meets with a clearer or more practical introduction to an earnest study or musical theory than set forth in this new hook. It is a work entinently designed for beginners, commencing, as it does, with a careful, yet concise, teaching of the rudiments of music, and, while much is omitted that would perhaps serve only to confuse the uninitiated, the general scheme with supplementary examples includes all that is necessary for the student, plainly set forth and in a manner that ought to meet with the inteligence of the most backward. Mr Woodruff has seen fit to lay extra stress on the scales and intervals, and this is one of the best points, for only by a complete mastery of the intervals can one hope to succeed with the later entanglements of advanced harmony and

By providing for exercises in the singing of the intervals the author has again won ground, as this means of impressing the musical pitch is exceedingly valuable

The work is furthermore so constructed that it may be included with the regular study of the voice or any other instrument, and this, again, is a good idea, Though the preface speaks of the book's being also designed for "self-instruction," we believe that, taken up with a competent teacher, its study would prove of better value to the student only because any study of art is always more efficient when directed by experience, be the material at hand ever so diligently

INDIAN STORY AND SONG FROM NORTH AMER-ICA. By ALICE C. FLETCHER. Small Mayard & Co., Boston. Price. \$1.25.

This book can be of vital importance and incentive to the American composer of to-day, offering, as it does, an almost unlimited means of enlarging upon his musical ideas and turning his thoughts into a channel in every way worthy of his greatest consideration. Twenty-five original Indian songs are here reproduced, the majority of them harmonized by Prof. J. C. Fillmore and several of them very finely harmonized by Edwin S. Tracy. Each song is accompanied by a short fable illustrative of the origin of the song, the whole forming a story in itself, for the inherent poetry of the fast disappearing Indian is war with Spain showing the power of these songs in given to the reader with faithful accuracy and in a manner calculated to aronse at once his undivided

The bearing that Indian music must and undoubtedly will have on American folk-song on the rising colony of our composers cannot be overestimated. Until the American people become a distinct and individual nation no national music, as to-day is German or French or Italian national music, can result. Just as the music of the Latin races is the gradual outgrowth of Greek and Roman mythology or the music of the Saxon races has emanated from the northern sagas, just so will, in all probability, the music of America owe its real germ, in the future, to the legends and fugitive folk-song of the aborigines of the Western Hemisphere. The attempt of Anton Dvorak is given—their authors, circumstances of composition, to found a national music from the melodies of the Southern negro failed because the negro is not and Said a Confederate officer after hearing a party of never was the folk of America. The landable opera of prove a valuable addition to any library.

for the same reason, herald a national school of opera, for the characters were descendants of the English, pure and simple. The national music of any country has come from the folk-song of its original inhabitants and the undisputed reign of the red man gives him the prestige, for he lived, fought and died hundreds of years before the whites even knew of the existence of America. That there is abundant romance contained in the lore of the North American Indian goes without saying, and from them, their levends and songs, should our composers draw their ideas and COMPREHENSIVE MUSIC COURSE. By H. E. carnestly seek to clothe them with the fruits of their

> LISZT'S LIFE OF CHOPIN. Translated by John BROADHOUSE, Charles Scribner's Sons, New York

> The first full translation of Franz Liszt's "Life of Chopin," by John Broadhouse, is now published by William Reeves, of London, and is imported by Charles Scribner's Sons at a comparatively low price of \$2.25. This work, which has hitherto been closed to the average English-speaking reader, is a fine addition to musical libraries. Its sprightly and romantic style, coupled with interesting anecdotes and written by one of the world's greatest musicians, will scarcely fail in arousing the enthusiasm of all students of piano and

BIOGRAPHICAL DICTIONARY OF MUSICIANS. Compiled and Edited by Turopour RAKER Pu D with Portraits and Drawings in Pen and Ink hy Alexander Gribayedoff, Schirmer, New York, Price,

This last work, attractive in binding, copiously illusated, and bearing the imprint of a famous publishing house, promises, at first glance, to afford to the musician or layman a never-failing source of informa tion when resorted to in the spirit of inquiry or as a handy addition for historical research. But on careful person we find the book not only full of errors in dates, but also lacking in several places in that careful collection of facts and exposition of items of undubitable importance that such a work of necessity

Thus, for instance, Jean de Reszke is mentioned as having sung in America in 1895-9, leaving the reader with the impression that he first appeared in this country at that date, when his American debut really occurred in Chicago, together with that of his brother Edouard in October 1891 The first American amearance of Emma Eames is placed in New York, when, as a matter of fact, it occurred in Chicago, also in

No mention whatever is made of the "viola alta" in the paragraph devoted to Hermann Ritter, whose invention of this exceedingly valuable instrument, in reality a large-sized viola, won the instant approba tion of Richard Wagner, and which is gradually sup planting the regular smaller viola. Ritter is also noken of as a "teacher," notwithstanding the fact that he has been honored with the title of Royal Professor for years past, and is widely known all over Europe as a brilliant and instructive writer on musical history and æsthetics.

Otherwise the work is valuable, for it contains bio graphical sketches of many of the new artists and cirtnosi who have appeared on the musical horizon within the past few years and which are not contained in other compilations; yet, while we are fully aware that mistakes are inevitable in first editions of all books of this scope and magnitude, we are forced to confess that such glaring discrepancies such as quoted above cannot fail to jeopard the value of any

It is to be hoped that these and other errors will be speedily corrected, for the work in general would

Violin Department.

GEORGE LEHMANN.

IT is not generally known STACUATO-BOWING. that Wieniawski, perhaps the ablest and most brilliant

exponent of staccato-playing, at one time in his career despaired of acquiring this peculiar and, to most violinists, difficult stroke. An interesting anecdote, emanating from an unquestionably reliable source, will give my readers an accurate idea of the difficulties with which Wieniawskl struggled in the accomplishment of his marvelous stacouto, the circumstances surrounding its acquirement, and the peculiar process which enabled him ultimately to perform this bowing with truly exceptional skill.

The anecdote referred to describes Wieniawski at a time when he had already achieved distinction in his art. His technic, in general, was most admirable, his tone was characterized by great warmth and individ uality: in short, he had mastered all but one of the many serious problems of violin-playing. And this one problem the staceato-stroke had ballied every effort. and, to Wieniawski, seemed so far removed from the possibility of attainment, that the young artist became greatly despondent and could no longer pursue his experiments with hope of eventual auccess

The incident that led to an entire change of Wieniawski's stacouto-stroke occurred in Holland Wiemawski had attended a concert given by Vicuxtemps, and, dejected with his own staccuto in proportion with his admiration of the Frenchman's uncommonly-skillful stroke, he returned to his hotel, locked himself within his room, and began anew his once abandoned experiments. Working with a fierce energy born of despair, he was delighted beyond all utterance to flad that he could play a long staccato passage with fairly good tone-results and great rapidity. Again and again he made the attempt, and each time was rewarded with a result which, though only partially satisfactory. fully satisfied him that he had discovered the means of developing an incomparable staccato.

The discovery which Wieniawski made was as follows: He found that so long as he confined his efforts to a wrist-stroke, he was unable to advance his staccata beyond mediocrity; hnt with a wholly inactive wrist, and an exceediagly rigid arm, he was at once enabled to play a clear, crisp staccato with remarkable

When the first delights of acquisition had begun to subside, Wieniawski applied himself vigorously to the made to-day; but such reinctance may truly be regulation of speed; for it was only too palpahle that the extraordinary speed attained by means of a rigid arm would, if not properly controlled, prove a quite useless accomplishment. After much zeal and tireless energy, he found himself master of a staccate whose exquisite quality and brilliancy captivated all

This anecdote should serve to encourage all students who are struggling with the peculiar difficulties of the asaccato-stroke. But it is well to add that Wieniawski's experience should not mislead them into the adoption of such measures as he employed; for what proved a brilliant success in his case might, in similar attempts, prove a dismal failure. Indeed, the very rigidity of arm which enabled him to achieve exceptional results might prove disastrous in the experiments of other, and lesser, violinists. Wieniawski's experience with staccate proves beyond a doubt, howver, that no fixed rules are applicable for the acquirement of this fascinating bowing. All violinists acquire st is a peculiarly individual manner; and their experiments are greatly influenced by physical conditions, ments are greatly assumed to prove the right arm has reasons—to decide upon the best course to pursue. It

undergone. Joachim, one of the most admirable bowists among all violinists of the present century, is strangely deficient in staccato work. The simplest and briefest staccato passages present to him difficulties which he surmounts with anything but elegance; yet he has told me that, in days gone by (and more especially in his early youth), he executed long and rapid staccato figures with consummate ease. Inconsistent as such a statement may seem at first hlush, it may not be difficult to account for his present inability to perform that which once he had thoroughly mastered. In the early years of his manhood Joachim abandoned all compositions savoring of virtuosity, and devoted himself almost exclusively to the most serious musical creations. This transition eventually resulted in great musical and intellectual strides; hut there can be little doubt that, from a purely instrumental point of view, some accomplishments were sacrificed in the abandonment of compositions containing the elements of a violinist's needs. In other words, compositions written hy violinists further instrumeatal progress, whereas those that are written by the purely creative artist rarely take into considration the peculiar features of violin technic (as, for instance, Bach's compositions), and are hardly calculated to eacourage true instrumental growth.

JUST so long as modern THE OLD VIOLINS fiddle-makers fail to demon-

AND THE NEW. strate, hy actual production, that the instruments which they construct are superior to those made by the old Italiaa masters, just so long do we naturally con-

tinue to disbelieve that the Cremonese masters' secret has been discovered. Modern makers,-and particularly those whose training in the art of making violins is limited to their own unaided experiments—are inclined to regard the whole professional world of violinists as unrelentiag antagonists to progress and light. That the modern fiddle-maker's attitude is not justified by fact, and that his reasoning will not stand the test of logical inquiry, must be apparent to all overs and good judges of the "King of Instruments." It is unreasonable to suppose that professional violinists, throughout more than ten decades, have stubbornly clung to the Cremonese instruments with no better excuse for doing so than that of mere antiquity. Whea the scarcity of fine old specimens is only considered, as well as the prohibitive snms that are nowadays demanded for a Stradivari or a Guarnerius, it must seem foolish to believe that those men who absolutely require fine instruments, and generally can ill afford to waste their hard-earned savings-it must, say, seem foolish to believe that these very men retuse to avail themselves of the golden opportunity which, they are told, is now presenting itself to them.

It is quite true that professional violinists hesitate to perform in public upon the instruments that are ascribed to the quality of the instruments themselves, rather than to our players' settled determination to allow none of the old masters' glory to descend upon the mantles of our modern fiddle-makers. And when I say that I would unhesitatingly play on any new fiddle that is worthy of the admiration which we bestow npon the old Italian instruments I feel that I am but echoing the sentiment of every thoughtful player of the instrument.

For various and excellent reasons THE ETUDE cannot take part in any contentious movement respecting the merits and demerits of modern fiddle-making. Nor is it one of the objects of the violin department to discuss the details of such a question, our special interests being related to the educational questions of violin-playing, not violin-making.

ADVANCED players fre-FOURTH FINGER quently hesitate in their AND OPEN STRING. choice between the fourth finger and the open string, is, therefore, little cause for wonder that the inev perienced player is sometimes quite bewildered by choice which often is left for himself to decide, bu regarding which he can learn of no definite rules may at once be said that, in the early stages of violing playing, our best text-hooks and all good teachers can efficiently guide the pupil in what may be termed the proper usage of the fourth finger; hut when the pusi has arrived at the higher art of violin-playing, and h called upon to exercise good taste and musical judg ment, the technical rules that hold good in all early work will be found to be more or less arbitrary, and at best, not sufficiently decisive to enable methodica selection. From the very moment that the pupil he crossed the bridge that separates amateurish effect from artistic attainment, it is his individual conception that is required in the decision of this, as well as other technical matters. His individuality in such matter as color, tone-halance, phrasing, etc., is a more important factor in deciding the question under discussion than any written or unwritten laws on what is right or wrong. And though, in many instances, the incorrect manner of doing a thing is perfectly ohvious and easily distinguished from the correct, there is hardly one important composition written for the violin that does not contain numerous illustrations of the broad gulf that lies between what may pedagogically be termed correct and what is really artistic.

Students should ever be on the alert to discriminate between the artistic, and the so-called correct, enployment of the open string. If, early in one's studies the effect of the open string is frequently compared with that of the fourth finger-particularly in such figures where the employment of either would be technically correct-a keen appreciation of tone-color and musical effect will be the ultimate result

> Ir is, perhaps, safe to say that, during some period of every student's development

no duty has been more systematically shunsed than the one of allegiance to scales. To the well-equipped technician, the repugnance which scales inspire in most young players is nothing less than extraordinary. To him, these very scales—so sapless and uninteresting to the beginner-are forms of musical expression costaining many beauties which unfold themselves only to the faithful. And though his view may, by less serious players, be summed up as an idealization of the thing itself, there can be no question as to the dignified rank which scales will always occupy in technical achievement

Sarasate, one of the most finished technicians im aginable, is known to have been most assiduous in his devotion to the study of scales. Even though we had not his personal assurance on this score, it would require no especial powers of divination to attribute his exquisite skill to its chief or primal source. The extional smoothness and hrilliancy which characterize the Spanish virtuoso's technic are, in themselves, sufficient evidence of the source from which they have sprung. Had he not attained such complete mastery of the scales, he would be unable to give us those wosderful exhibitions of technic which have won the admiration of a quarter of a century of violinists.

Looking the question squarely in the face, there is absolutely nothing in the study of scales to affright any earnest student. Like all other forms of techsic. they present certain difficulties whose mastery requires patient and tenacious application. It is not sufficient to be able to play the notes of a scale with great sc curacy as regards intonation. This, indeed, is but the first requisite—the more beginning of efficiency in the art. The second question to consider is the one of effecting all changes of position so successfully that even the longest scale will flow as smoothly as one that is played without change of position. These two questions constitute the very first principles of scale technic; but, if they receive the attention which they merit, the least interesting and most arduons part of the work has been performed.

Next in order comes the work of establishing the

fagers. By this I mean not only the care which is secessary in the change of stroke (down and upbow), but also great accuracy in the regulation of the how's speed, so that, at no moment, there shall occur either a rushing-forward character of tone or one of disagreeable contraction. Either effect destroys the beauty and symmetry of a scale. The one is caused by unwise expenditure, the other hy forced economy.

When the student has mastered the difficulties thus far described, scales will have acquired for him wholly unsuspected attractions. The further process of perfection (beauty and hrilliancy of tone) will contain for him no element of drudgery. He will then begin to appreciate the true importance of scale-work, how indispensable it is to the acquirement of excellent techaic, and how much genuine pleasure may be extracted from the conscientious adherence to such daily study as all scales demand.

SOME SIDE-LIGHTS ON THE MAKING OF MUSICIANS.

BY MARIE BENEDICT

Ayong the accessories to music study, in the development of a generons artistic nature, which are within easy reach of well nigh every student in these days, side by side with the pictures in Nature's gallery, stand the treasure-stores of the public and private libraries. The reading of the best literature is a factor in stimulating and quickening the intellectual, emotional, and imaginative powers of student nature, whose value and importance cannot possibly be over estimated. Unless the intellect, the emotions, the imagination, are quick and keen, warm, deep, intense; ready, like the sensitized plate, to catch the picture from the composer's fancy, through the light of tone and harmony: more than this, to feel and express its gajety, its teaderness, its passion, its rhythmical fire, as no bit of sensitized glass or paper can ever catch the heart of the natural beauty which it imprisons, so matter how phenomenal the technical development, we shall have a machine, not a musician; and machines for the making of music are already sufficiently abundant. It is not desirable that flesh and blood.

heart and hrain be turned to that use, or misuse. Far too many students, far too many persons in all walks of life, for that matter, apparently regard reading as merely a recreative amusement; instead of an occupation which, though delightful, is also necessary and important

Romance, legend, history, poetry; each has its share in the presentation of life, real and ideal, which is necessary to satisfactory student growth, because so many stories, so many incidents, so many heart experiences of this same life have been translated to the ethereal medium of music.

If you have been fortunate enough to have had no sorrows of your own, go to the tragedies recounted by the masters of drama and fiction, not to skim carelessly over the story's surface, but to "read with heart and mind and soul." To absorb the beauty of style and description; to live with the characters, as one may, when under the spell of a writer of real genius, to feel the intensity of their joys and griefs. In hrief, to so yield yourself to the charm and power of the author that his creation seems a real, personal ex-

Give your fancy free opportunity for development, in the genial atmosphere of poetry; of the stories of folk-lore and mythology, with their quaint fascination, and deep, symbolic meaning. The student's imaginative powers need this atmosphere, as the wild flowers of May need the sunlight and the soft, south wind.

To cite but one instance of the direct effect on the power of musical interpretation, of that for which I am pleading. Without familiarity with the story of Pan, as told in Grecian mythology, without knowledge of the complexity of his character, who was at once the great Nature god, the creator and master of all things. things; and the inventor of the syrinx, or Pan's pipes,

most perfect sympathy between the bow and the the flute player of forest-glade and mossy, fern grown dell, how is it possible to fully realize the inimitable beauty and delicacy of the flute imitations; and the tleness and power of the Nature undertone in odard's exquisite pastorale for the piano?

Never think of any composition (if it is genuine music) as merely attractive melody and harmony; but as something which hrings a message direct from the composer's mind to yours. A message on which you must bring to bear all your powers of heart and brain, imagination and fancy, that you may, if possible, realize its meaning yourself, and thus become able to demonstrate it to your listeners. "Have you felt your music? Does it mean something to you? If so, you cannot fail to make others feel it," said Schumann. Remember this; and remember that the converse is also inexorably true, you cannot make others feel what you have not felt yourself. The waters of the crystal spring cannot he carried in a sieve to the weary traveler, even though he lies but a few feet from its margin. Technical skill, command of tonal beauty, in its well-nigh infinite varieties of power and delicacy; and sympathetic appreciation, in mind and heart, of the composer's mood, as mirrored in the music, are materials of the cup from which you may give him exquisite refreshment from this priceless spring of the

"WHAT METHOD DO YOU TEACH?" AN ANSWER

BY MISS AMY FAY

IT sounds very plausible to say that one teaches by the "Common-Sense Method," hut, unfortunately, it is not "common," but nncommon, sense that is demanded to be a first-class teacher. One must have reasoning power and inventive faculty to think out new ways of doing things, and these are vonchsafed to but few. There is the same difference in having talent for teaching that talent makes in anything else.

Most teachers are routinists, and cannot strike out for themselves, for the simple reason that they have not the hrains to do it. I freely place myself among these, and willingly admit that I have never invented a single new technical principle. All I can do is to teach those I have learned from my great master, Deppe. I consider that I have some "common sense," however, in being able to appreciate the value of his ideas, and impart them to others.

Method is nothing but a sharper and clearer artistic erception which some people possess over the rank and file. The happy few who have it see farther and dig deeper than the ordinary mind does. Voilà tout!

The teachers of world-wide reputation will always be found to have a method of arriving at the results they produce. Thus, abroad, one hears of the old Italian method as being the only correct school of singing. The elder Lamperti and the Garcia methods are modeled on this. Violinists go t the Hoch-Schnle in Berlin in order to learn Joachim's method of bowing. In piano-playing Leschetitski is the most-soughtfor teacher of the day, and, as everybody knows, he demands that pupils shall study with one of his preparatory teachers or "Vorbereiters," for a year, before he will accept them, in order that they may first master his method.

When I was studying in Germany, I would have liked to take some leasons of old Wieck, in Dresden, hnt was deterred from doing so because I was told I would first have to study his method with his daugh ter, Marie Wieck, for some months, before I received any pieces. I regarded this as a pure waste of time, because I had a horror of "methods" then. I did not know enough to appreciate the value of a good method.

Technic is strength. Granted that you have musical talent, if you don't play well, it is because your museles are weak somewhere. Now, how are you going to get strength where you need it? That is the question which method, alone, can answer. Shakespeare

"There is a method in his madness."

WHAT HAPPENED THIS MONTH IN YEARS PAST

SPOHR, Louis; born at Brunswick, April 5, 1784; died October 22, 1859, at Cassel. Probably the greatest practical violinist that ever lived Spohr's works include studies and concertos for the violin besides his famous "Violin School." which gave a big impetus to violin-playing. His compositions are romantic in style, and betray the musician rather than the artist. Spohr was one of the first to recognize Wagner's operas, producing "Tannhauser" at Cassel when he was cap pellmeister. Spohr's strength lay in the fact that he never allowed his virtuosity to overshadow his musical refinement

HÄNDEL, George Frederie; born February 23, 1685; died April 14, 1759, in London. One of the greatest composers of all time. Though born in Germany. Händel spent most of his active life in England, where he produced over thirty operas. His greatest oratorios were all written after he had passed the age of fifty. The "Messiah," his grandest work, was actually written and completed within fourteen days.

VOLKMANN, Friedrich Robert; born April 6, 1815; died October 30, 1883, at Peath. One of the most esteemed modern composers. Volk mann wrote a great number of piano and instrumental concertos and pieces; fine chamber-music and numerous orchestral works of which his Dminor symphony is the best known, it having been called the "Tenth Symphony," meaning that it is a worthy follower of Beethoven's nine symphonies Volkmann exercised great influence and elevated the music of Germany, besides instructing many young composers into an increased love for their

THALBERG, Sigismond; born January 7, 1812; died April 27, 1871, at Naples. One of the great traveling piano-virtuosi, and among the first in influencing the concert public of America fifty years ago for a higher regard for music. Among musicians Thalberg exerted all the force of his wonderful playing and consummate art of interpretation toward the forming of a new school of piano-playing. Thalberg's legato was described by Light when he asserted: "He is the only artist who can play the violin on the keyboard.'

CREATION. First performance in Vienna, April 29, 1798. Over sixty-five years of age Haydn commenced and finished this greatest of all his oratorios with complete religious enthusiasm. After its first production choral societies all over Europe were influenced into existence and great growth, merely that they might adequately perform the oratorio. Probably no single musical omposition has carried such infinence with it as has the "Creation."

CRAMER, Johann Baptist; born February 24, 1771; died April 16, 1858. Cramer was a most important factor in the founding of the modern pianoforte school. His "Eighty-four Studies," a set of etudes for the piano, being the standard collection of pedagogics to-day in universal use. As a pianist Cramer was noted principally for the wonderful evenness of both hands, excelling in legato playing, reading at sight, and for his touch in adagio movements.

DONIZETTI. Gaetano; born November 29, 1797; died April 8, 1848, at Bergamo. The death of Rellini in 1836 left Donizetti undisputed master of the Italian operatic stage. Though Donizetti wrote much that was unworthy, and often produced operas that were mere musical sketches, yet his great melodic gift did much toward aiding the demand for deeper music in Italy. His best work is "Lucia di Lammermoor," first produced at Naples in 1835. Donizetti wrote, in all, seventy THE TRUE BASIS FOR MUSICAL DEVELOPMENT.

E. A. SMITH.

THE first musical instrument was the voice. The voice is the exponent of speech-idea: it thrills us with its tone of remorse, it subdues us by its tone of command, it soothes us with its note of sympathy, or nes terrible in its expression of rage. Thus every emotion finds its natural outlet through the modula tions and intensition of the voice. There are, however, some thoughts too deep for speech; music alone is flexible and ethereal enough to portray our deepest feelings. "Music begins where tanguage ends." If this be true, is not music of some practical value to mankind? bhould it not be cultivated and developed in a thoroughly practical number? Many of our music students, like those la our public schools, can make no practical use of what they have studied, for they have been dealing with notes and keys and the me chanical side entirely. Of course, the mechanical is necessary, but it is not the se plus ultro of any education. The asthetic and theoretical must also be developed. Here is an opportunity for educatora to become stars in the great educational firmament. How best to develop the mental forces of concentration and perception. These pave the way to genius.

The nature of this reform will be intellectual, because by a proper and logical direction of musical atudy vital principles will be brought into play which appeal to the perceptive and concentrative forces. This great field, which is open for teachers and is comparatively nnexplored, rests upon the basis of mental development. Playing machines can be made more mechanically dextrous than most players can ever hope to be, but they are not emotional or intellectual. they cannot therefore represent that living thing in man which longs for the expressive with its everycolored phase of intensity. The musical must be built upon a more substantial basis than the merely mechanical if one's success be thorough and assured, and that basis is the intellectual, which includes both the emotional and spiritual

NOTES FROM A STUDIO.

CHARLES W. LANDON.

A Puers, often comes to a teacher with ideas of expression and technic partly formed, most of it being in a chaotic and half-understood state. It is an important part of a teacher's work to correct those ideas and enable the pupil to clearly understand what is right and best in them.

A clear understanding must come before the playing can be intelligent. Art demands perfection, and a pupil must be brought to realize this in order to see the necessity of a clear understanding, and a right performance in all its minutest details of technic and

We unfortunately lower our mental ideals of artistic rendering to our ordinary level of careless playing, thus deadening our liner musical consciousness,

When a pupil allows earelessness to creep into his work, instead of making progress he slips backward. Then all of this ground has to be worked over again, before any worthy or real advancement can be made.

In working up pieces, after the technical difficulties have been conquered, they must be practiced with the expression they require for public performance until this expression becomes as much a fixed habit as accurate note playing and fingering have been. Expression must be a matter of feeling. The emotional asture is as susceptible of cultivation and development as the technical or mechanical powers of the player. Musical emotion is greatly a matter of rhythdefinitely a certain effect, and that that effect alone vill satisfy his musical consciousness. He is then ing true to his musical self, and he can depend upon it that he has given it artistic presentation. When playing in such an exalted and idenl manner he should el that he is accomplishing one of the grandest things of which the human mind is capable. His heart is touched with the divlne power, sometimes called the inspiration of genius. Such moments should be treasured in the memory as the rarest and most precious

The opening of the heart to this divine afflatus is as cultivatable as any of the musical gifts, and, sad to say, is the most neglected of our musical powers, while being the most valuable of all.

Pupils need to appreciate the above facts that they may take more interest in striving to attain this greatly desired power. A well-developed technic unfetters one's musical feel-

ings of inspiration.

GAIN THE PUPILS' CONFIDENCE.

KATHERINE L. SMITH.

I no not suppose there is a teacher living but has discovered that there must be the same en rapport between teacher and pupil as exists between people in the social world. We like some-for reasons that we cannot perhaps put into words-and we have a feeling of indifference or perhaps dislike toward others. We are aware, too, that a similar feeling is entertained toward us. Conditions may change and teacher and pupil may adapt themselves to each other, but the unsatisfactory feeling will remain that it is a matter of husiness on both sides rather than love. To obtain the best results in teaching there is no doubt but that we must be prompted by love and enthusiasm primarily. Pupil and teacher must both "hitch their wagon to a star," and go ahead together striving for the best. The result is almost aure to be successful; but, with one pulling one way and the other another, little can be accomplished. It is perbaps for this reason that a scholar will succeed with one teacher and not with another. No one is to blame. The proper sympathetic conditions were wanting from the

One of the most difficult things in my experience is to get into the soul (I say soul advisedly, for it is the soul of the pupil that must be moved—the inspirational part) of some pupils that touch and technic are, after all, the basis of good playing. How I have striven with phlegmatic pupils who were forced into the pianoforte arena by parents who decreed, like fate: "You are going to take lessons and you must be a player!" These parents, and there are plenty of them, do not realize that their child may have no musical sensibility. It is with such that after numerous struggles the teacher accepts his pay with the feeling that he has made twice the effort that he would with a natural musician and accomplished few of the desired results. We have all had such cases.

On the other hand, the unspeakable satisfaction of having a pupil anxious to acquire all that will assist In giving voice to the inner thought of the composer! How gladly one would teach that pupil for nothing, if advisable! All teachers have had these experiences and all have felt at times disheartened at the lack of enthusiasm displayed by some scholars who accept the weekly lesson much as they do childish diseases, as part of the irrevocable of life and to be got over with as soon as possible.

methods of education that children are put through in the mill-grinding process of school-life is one. Another I believe to be attributable to the grade of popular music one hears on the streets and in passing the average home. Take the list of music (songs in particular) advertised in any department store in a large city. If you run your eye over it you will, ten to one, discover not one piece of worth or culture in the

expressively when he himself realizes clearly and a demand for it. Just so long as the masses, the persons we meet every day, remain devoted to this uninspiring type just so long will the average child have mediocre musical abilities because, unless a cultivated parents, the chances are that the lack of desire for something better will be born in him

> MUSIC FOR CHILDREN CARL W. GRIMM.

To write music for children is not an easy thins Very little of so-called "easy" music is suited for II young. It requires a special talent or inspiration compose for the little ones. The numberless limits tions regarding the technical execution must not prea hindrance to musical tancy. On the contrary, the composer must feel as happy and contented as a chief The child is perfectly unconscious of its limited know edge and experience. The music should reflect in artistically-constructed forms the child's sentiments

To feel with children and to compose artistically for them is certainly not child's play. Schumann has written on childhood scenes, but not for children Reinecke has given us a great treasure of health children songs. In every house where children play piano there ought to be a collection of genuine children songs, to which they can turn for recreation to le ring out their youthful voices in merry glee and happy innocence. It will awaken and strengthen the musica instinct

Our country has produced some good children songs, for example: W. H. Neidlinger, "Small Sons for Small Singers," with pictures by Walter Bobbet (Schirmer, New York). Chas. H. McCurrie, "Wee Woo Songs for Little Tots," illustrated by W. M. de Kall (Chandler, Chicago). K. W. Davis, "Cradle Songe of many Nations," illustrated (C. F. Summy Co Chicago). "Song for Young People," F. C. Robinson (Presser). L. E. Orth, "Mother Goose Songs Withou Words" (Ditson, Boston). Very helpful little works All the books mentioned above will find response in the home-circle, and bring to the hearts of children, big and little, old or young, cheer and gladness.

LESSONS IN ACCOMPANYING.

CHARLES S. SKILTON.

IT is astonishing how few piano pupils are able to accompany well. Those who can do this usually have a brother or sister at home who sings or plays the violin, and have been kept at it for years. It is well for a teacher to make systematic efforts in this direct tion, and it is a means of developing enthusiasm it his class. Let the teacher of piano seek some teacher of voice or violin; find out what the latter's pupil are studying and give the accompaniments to his own pupils to learn, as carefully as piano solos.

For the more advanced there will be such songs as Wagner's "Dreams," Schumann's "Two Grenadiers St. Säens' aria "My Heart at thy Sweet Voice" (the accompaniment a valuable study for hand staccato. skips, leggiero, and singing legato), or violin numbers like Wieniawski's "Legende," Vieuxtemps's "Reverie. Raff's "Cavatina," Svendsen's "Romance," with suit able easier pieces for younger players. Then let the two teachers meet their pupils informally or at a joint recital, and hear them perform together. A little tack would render this a pleasant social occasion, and one which would extend the influence of both teacher while to the pupils the ensemble training would be of There are many reasons for this. The cut and dried works as the above would conduce to broad mnsical works as the above would conduce to broad mnsical culture and be of social advantage.

> A MUTUAL UNDERSTANDING. MADAME A. PUPIN

MANY young people seem to begin their studies with player. Anuscia changing is greatly a uniter or raythe united feeling. A pupil may be sure he is playing They would not advertise this music unless there was that what the teacher gives them to do is going to be

disagreeable, and their wonderful ingenuity is set at work to devise ways to evade their tasks and outwit their enemy. And when they decide on the offensive, many and various are the stings they can inflict. The teacher belps on this warfare by assuming a superior attitude, as if he had nothing in common with his pupils. Evidently he has quite forgotten how he felt when he was a boy.

Once in a great while, there lives a man or a woman who has not forgotten how he or she felt when a boy or girl. This rare being comes straightway to a muunderstanding with his pupils. He says: "Children, you are going to grow up to be men and women, and you are now preparing yourselves to fill some place, great or small, in the future. Some of your parents have to deny themselves and make sacrifices, that they may send you to the best teachers; and each parent hopes his boy or girl will come out first. They do, children; remember that. This education is hard work; it is going to be hard for you, but it will be just as hard for me.

"Now I am here to make this hard work easier for you, and pleasant, too. You can help to make it easier and pleasant to me, by taking interest in your lessons, obeying the rules, and always doing your best. Now all that will help make it easier for me, hold up your hands-ah, a good showing. Now all that want to be nobodies and stunids when they grow up hold up your hands. Not one. Well, children, we have got some hard work before us, but we are going to get some fun out of it, too. We will do the work first and have the fun afterward."

> MAKE COUNTING INTERESTING. CLARA A. KORN.

THERE is no doubt that all piano-teachers have experienced the same difficulty in one respect, viz.: that beginners, particularly children, have an uncontrollable aversion to counting and to keeping time. They usually feel it to be a grievance that they are not allowed to hurry over the easy parts and to slacken on the difficult ones. Many teachers are so wanting in conscientiousness that they allow the pupils to play as they please, merely for the sake of the comfort insured themselves hy this course, regardless of the damage inflicted on the innocent pupil and on their own reputations. Others lose patience and will not teach children at all, if they are in a position to refuse them. It is not, however, such a hard task to make children count, if you know how to interest them. There is one thing, in particular, that invariably causes the pupil to delight in counting the time, and that is, if you will let him sing the beats, instead of the dry monotone mostly inflicted on them. The teacher must ting, too, so as to prevent the pupil from getting the wrong notes. All children love a tune, and even fivefinger exercises can be made to constitute a melody if you will let the pupil sing them. Pupils should not be developed into machines or pianistic gymnasts; the musical side should always be conspicuously placed before them, and practice made enjoyable, not ob-

A SOBER SECOND THOUGHT

ESTELLA M. SCHUPPINAN

SAID a little girl to whom I went recently to give a lesson; "Sometimes I sit down at the piano and just thump. To-day I was going to do that, and then changed my mind and played over all my scales." A wise decision, and it seemed to affect the whole lesson, for everything was played with much care and

I left my little girl with a thrill of pleasure, not alone because of her excellent lesson, but because she had overcome a temptation to do careless playing; and I thought many of us older ones could learn a esson from her, when we are inclined to slight the essential technical work for something more pleasing to the ear because it has a "toon" to it.

ACCENT-STUDY

PERLEE V. JERVIS

WITH many tenchers the special object of accent practice is keeping time; it really ought not be commenced, however, till the time-sense is thoroughly developed and the fingers well under the control of the mind. The real object of accent should be to give character to the playing; hence, it is essentially an element of expression and a part of expression study. Accent should not be delivered by the finger alone, but by a combined action of the finger and arm, for in no other way can a rapid accent-scale be played with even accents, and even tones between accents. If the accents are played with the finger alone, there must necessarily be an increase of finger-stroke at the accented tones, and when a weak finger produced an accent, if an adjoining finger plays the preceding note, either this finger must leave its key before the proper time, in order to help the weak finger, thus breaking the legato between the tones, or else a great effort is made, which results in the holding down of the key preceding the accent and a more or less feeble accent-Finger-accent stiffens the muscles, so as to seriously interfere with the action of all the fingers, thus producing unequal accents and unequal tones between the accents.

In beginning accent-study, each finger should be trained to quickness and equality of action; this finger-action should then be combined with an impulse from the arm produced by a vigorous action of the triceps muscle. This arm-action must not interfere in the least with the perfect action of the finger just spoken of; and, where the arm-and-finger movement. can be executed with each finger singly, the fingers should be combined in pairs, after which five-finger passages should be practiced in quarter and sixteenth notes, with accent of fours, followed by the scale in sixteenth notes, with accents of 4, 8, 16, 32, 64, and

Exceedingly valuable practice in gaining complete muscular control may be had hy playing a four-octave scale in sixteenth notes, accent of fours, and immediately following that by the same scale played with perfect equality of tone and without the slightest accent. This is not so easy to do as it seems, and, when the accented scale can be followed by one with perfectly even tones, it is a pretty good proof that the

MUSIC SKETCHES

BY THEODORE STEARNS.

BRAHMS AND A YOUNG COMPOSER.

MANY years ago, when Johannes Brahms was turning the pinnacle of his fame, he settled upon the picturesque suburbs around Salzburg as a fitting resort for his summer vacations. In this region, away from the whirl of Viennese pleasure-life, he was wont to bury himself in some small village or in an outlying hamlet where, undisturbed, he could compose or rest as his genius spoke.

Now, hidden in the Tyrol was, in those days, a certain young composer of no fame or particular standing and with a very slim purse. Like many others, this young fellow often composed in lieu of a breakfast, slept when his dinner horn failed to sound, and walked abroad to feast on the beautiful Alpine sunset which served as a very good substitute for supper, indeed. In the course of his wanderings the young man came to worship the dawning genins of Brahms, and, learning from a peasant friend that the great mnsician haunted the roundabouts of Salzburg in the summer months, he determined to gain access hy hook or crook into the presence of the object of his divinity.

Accordingly one day the young disciple packed a Mozart's birthplace crossed his view. Brahms was at press on the person.

that time living in a small villa perched upon a hill not far from the town, and it was to this Walhalla that the young man climbed, his heart beating tumultuously and not unlikely filled with vague forbodings. But he halted not until the summit was reached and the door of the little villa was before him. To the servant who answered his ring he confided his name and desire. He was told that the meister was sleeping. "Would not the young Herr return the next day?" Though much disappointed, the young man replied in the affirmative, and sent in his compositions for the meister's inspection.

The next morning he was again before the door and this time was almost immediately ushered into a small sitting room whose only occupant proved to be Brahma himself. The meister was attired in a long dressinggown and slippers. On his head was, strange to relate, a tall silk hat. In his mouth was a huge Tyrolese pipe. "Ah!" said Brahms politely, "your name Is



JOHANNES BRAHMS

player has his muscular apparatus thoroughly under Pedrosa?" The young man blushed furiously and atammered. "Never mind," the great composer replied, "play me something,"

He sat down by the window and picked up a newspaper. The young man played several pieces, halting after each one and glancing timidly around at the renowned composer who was apparently lost in his newspaper. Finally he threw down the paper. "Ah, still nerel" he exclaimed, in evident surprise. "Well, compose further," and he again retired behind the newspaper. Now this was so blunt that the young man cringed as though given a blow. Silently he withdrew. Silently he passed through the door and disappeared down the road. Probably Brahms forgot him the moment he so unobtrusively quitted his presence.

I met him, Pedross I mean, a year ago in New York. He was a very old man then, his long hair streaked with white, and, without kith or kin, a recluse in the higness of that city, where a few lessons in piano and harmony brought him now and then a square meal. His story of this meeting with Brahms he told me one evening. Too proud to let his wants be known, too conscientious to play the charlatan, he was actually starving to death. Afterward when I sought him he had disappeared. His whereabouts or the certainty of his end are slike unknown

Thirty-five years ago he laid all his aspirations, all his possibilities, at the feet of the immortal Johannes

A vew moments' daily systematic relaxation from bunch of his choicest compositions in a knapsack and all tense activity—a state of repose when one can trudged hopefully away, along dusty roads and collect himself and free himself from all cares-is through ermine valleys until the spires of the city of not only refreshing for the time, but leaves its im-

In this position the wrist is liable to remain constricted, and I have never been able to guard against it. Dr. Mason seems never to have encountered this difficulty is pupils. In the light and fast forms the playing fingers are both held quite near the keys, very near, like figure 8. The other fingers should not be site so near. In other words, I prefer for a playing habit that all the fingers be carried up away from the keys when not actually playing, as distinguished from the teaching of those who permit the points of the fingers when not in use to actually touch the keys. In very fast playing the fingers are held very close to the keys, but the hand is then well energized, so that everything has steam up ready for instant use. Runs played with this condition of hand come more quickly and fluently. But in training the hand high-finger actions both before and after using are necessary, in order to develop the looseness of the fingers at the knuckle-joints, for it is here that about nine-tenths

"What is meant by clinging touch, hand touch, etc., and how are they made?-E. C. H."

The best advice I can give this questioner is to get Vol. I, of Mason's "Touch and Technic" and read it. The questions are answered there. Any touch is clinging when the point of the finger holds fast to the key in sustaining the tone. The opposite of clinging is staccato. Tones are sometimes sustained by means of the pedal. The distinction between arm-, hand-, and finger- touch turns upon what part of the mechanism is most active in the touch. In arm-touch the arm acts; the hand and fingers carry out the arm's wishes. In hand touch the hand moves most at the wrist-joint. The arm moves enough to bring the hand where it ing the melody tone come in advance of the remainder wants to play; and the fingers brace themselves to place the hand's touch upon the keys which the hand desires. In finger-touch the arm brings the hand to the proper part of the keyboard, and the hand supports and backs up the fingers; the fingers do the playing. Is this plain? In all playing you use all three of these members-arm, hand, and fingers. The question is which one is mainly doing the work. Which one is "officer of the day?"

Nine-tenths of all the playing is finger. All fine distinctions between voices and all intelligence come into the playing through the living fingers. Volume comes from hand and from arm, according to how much you want. All heavy work is arm, unless it is of a nature demanding finger-work. In the latter case the fingers have to brace themselves and play so heavily as to produce the effect desired. The arm backs them up. In light finger-work the arm and hand are both passive, the fingers moving as lightly as possible upon their own joints. The great value of the Mason exercises in these different touches is to bring to consciousness the different ways in which tone is produced to the end that touches may be purified and rendered more

"Will you ontline through THE ETUDE what method and finger exercises would be good for a little girl seven years old? I have had several members of her family, and would like something new for this one.-J. McD.

If with your former papils you have used the Standard Grades and the Mason technics, I advise trying for this one, in case you want something different, some other graded course; but the first book of the Standard Grades is the most pleasing collection I know of. You can hardly better it, although it would have been better if there had been other keys sooner and not so much in C. Teach two-finger exercises for toneproduction from the beginning; and add the arpeggios

older book) and do not try to introduce the eremin 6 in Vol. III of "Touch and Technic," until quite late fourth grade, I should say. Teach direct motion meters of sixes, nines, twelves, 4's, 8's, and 16's; ar three chords or four, i.e.; C position; derivatives II, III, and IV, according to the book. Better my them by rote, though there is no objection to the pupil having the book for reference. For directions in as plying rhythm, refer to Mason's "Technies" (the book), where the subject is discussed at considerable length with abundant examples of scales. Arpegges follow the same order (and for the same purposes For pieces, get a collection of easy pieces.

As you desire to make her musical, do not former ear-training, for which, perhaps, you will find the "Primer of Music" by Dr. Mason and myself useful I do not advise any instruction-book because they are too inflexible. You are carrying along three threads: finger-training, musical feeling, and intelligence. Yes dose according to the needs of the pupil. For this purpose the different works are better than any one in which things have been arranged for a supposed normal case.

"I have a young pupil, six years old, who reads well at sight as difficult music as in your second grade Her hands are very small. She has finished grade ! in both yours and Köhler's method, but I do not quite like to have her go on with the next as the musiseems to me to require larger hands. Another question is whether she ought to be permitted to play church music, which she is quite capable of doing .- E. H. S.

I see no difficulty in her going on with grades II and III, since neither one of them contains octaves. Mean while begin to stretch her hands. Encourage her to reach as wide as she can, and to try to stretch a octave. Of course, she cannot as yet, but she can probably reach a seventh. You can give her s sixth with the fourth finger and thumh, and let her play a changing note with the fifth, still holding the other note. I mean suppose she touches with the right hand a sixth, thumb on E and fourth finger on C. Still holding E she can play for soprano C D C, thus reach ing a seventh. The ligaments are soft at this age and the hand can be widened successfully.

Also encourage a wide reach between the thumb and second finger. Meanwhile teach her by degrees all the things in the "Primer of Music" by Dr. Mason and myself. Do not hurry. Take plenty of time, but when she understands everything in one chapter, go on to the next. These are fundamentals. For poetic playing let her have my "Introduction to Phrasing"; and when she has done that, Book I of phrasing. By the time she gets to the middle of grade III, she will be quite ready to do the arpeggio studies of Doering which you find there. Meanwhile teach her the easie two-finger exercises, following the book as well as you can; and the arpeggios.

In short, read the Mason book, try the pieces until you understand them, and then teach them. Do not be too timid.

You do not need the Kohler book. It is old fash ioned and dull. If you want pieces get the published of THE ETUDE to send some.

Teach her by degrees all the forms of tone-produc tion (arm, hand, and finger) and permit her to play whatever she likes at home, subject only to the cartion that faults are to be corrected as soon as the appear. If she is musical, as all the signs indicate, her enjoy herself. A young duck runs very little risk of taking cold by wetting her feet.

Show me the teacher who has sympathy with diff dren and I will show you the teacher who knows how to control them, who knows how to arouse them to action. Show me the teacher who loves not children and I will show you a person who ought to let teach ing alone, a person who ought to be at the work bench and not in the school-room or at the piane.

In last month's article we spoke of self-activity as the most potent factor in the child's education. Let us now see how this principle may be embodied in our

methods of teaching. It is essential to consider the subject which is to be taught from the child's own stand-point. And yet how few teachers can do this! It calls for a certain genius to be able to put one's self in the place of the pupil. We are too anxious to help the children, instead of putting them where they can help themselves, and so we unconsciously sway them from their own initiative, Without this safeguard the most enthusiastic teacher is likely to do most harm to the child. It is well to stimulate the interest; but there must be no hypnotic influence to weaken the child's individuality. True education can come only from the unhampered work-

ing of the pupil's own faculties. hen we come into touch with the little child, we and that his life consists mainly of taking in impressions. His senses are continually on the alert. Nothing seems to escape his attention. Plainly, then, the first thing to do is to provide for good musical impression. The first educational process is that of taking in. By degrees will come the process of giving out, until expression will balance the impressions. The music to which the child listens should not only be good, but also suited to his powers of apprehension. There must be a flow of pure melody and well-marked hythm. Children's music is generally in 3/4 time with livided beats, or in % time. Let the rhythm be distinetly and yet delicately marked. The first signs of sion are likely to be a rhythmical clapping of the hands or tapping of the feet. They should be encouraged to do this, and also to sing and dance to the

Children are essentially imitative, and before long the little one wants to play the music as you have doue. This is an important step in self-activity. Now observe the process. The average child strikes the keys at random, with his hands like paws. This perormance shows us two things: First, he has no menal grasp of the kcyboard. It is to him an indefinite maze of keys. Second, he as yet shows no power of differentiation in the fingers. The second problem is the more vital of the two, and we will consider that

In the lowest forms of animal life the whole body moves en masse. As we ascend the scale of being we and the different organs becoming specialized in form and action.

In a newborn child the organs are distinct and prepared to take on very complex movements; but at first their functional activity is very limited. Although the great muscular centres are early developed, the finer tactual muscles of the tip-tongue, toes, and fingers do not awaken to activity until a much later period. This raises the question whether giving thildren finger exercises at the piano before the tactual muscles are ready is not unnatural, and therefore horiving lii

But even when the time comes for finger-activity there is need of intelligent devices to help the children in the dawning life of the finer muscular sense. This need is recognized in the kindergarten, where numerone finger-plays are devised to give individuality to the fingers. One of these which is popular with the children is the following:

The music is repeated for Pointer, Tall man, Ringman, and Little man, each of which is held up and exercised in turn. By such exercises as this the kinder-Barton children gain dexterity with their fingers; and and he soon found that the old finger-play had still was the problem of all the heroes; it is the success.

FROM THE LITTLE CHILD'S STAND-POINT the music teacher might well use some such means to a charm for childhood. He then suggested as an imbring the little child's intelligence and will-power to bear upon the hands. Upon the principle of mastering one difficulty at a time, the individualizing of the fingers had better be begun apart from the piano or

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Now comes the problem of the keyboard. The arrangement of the keys is so familiar to the teacher that she can hardly realize how confusing it is to the little child. To say nothing of the black keys, the long row of white ones seems to the child an indefinite and indistinguishable mass. The first thing is to select the few keys which are actually required, and to give them a distinctive character.

Here is an experiment which proved immediately successful with a little girl three years of age.

A red circle was stuck on to the C key, and then, following the order of the spectrum, orange was pluced on D, yellow on E, green on F, and hlue on G. The child was then seated at the piano, when she at once noticed the five colored keys and evidently paid no attention to the other keys. The teacher then struck the red key once without saying anything. The child struck it two or three times, and then proceeded to play each of the others in the ascending order from

At first she struck with all the fingers together and so made discords by striking two of the keys at once; but when the teacher again quietly struck with one finger, the child caught the idea and played up the five notes with the index finger. Then without any suggestion from the teacher she played down again from five to one. It was clear that the colors not only pleased the eye, but that they also separated those five notes from the rest of the keyboard

The exercise was varied by placing the colors upon G, A, B, C, and D, and the child played the melodic succession in key G as readily as she had before done in key C. This showed how easy it was for her to grasp the relation of those five notes by help of the

But placing the right fingers upon the keys was vidently too difficult a problem for the present. The child had a quick musical apprehension; but the tactual muscles were not yet ready for finger-work upon the berhoard

A day or two after this little Miss was seen seated at the piano from which the colored disks had been removed. She was apparently revolving some problem in her mind. The teacher went quietly behind her and struck the C keynote. This seemed to recall the "lost chord," for looking up quickly she said: "Which one?" The keynote was again struck, which the child immediately copied, and looking up again said: "Which The D was shown her, and when she had played it again came the question "Which one?" It was clear that she had the mental concept of the five tones: but did not know where to find them in the maze of keys. In answer to her third question the teacher said: "Try to find out." She then applied herself to the task, and succeeded in striking the E; hut then missed her intervals, and began to strike in a and pleasure what would be a severe nervous strain hap-hazard way up the keyboard. When asked to play the first note again, she could not find it, and asked perplexity, "Which one?" In this case, the colors on the keys were certainly a help-a necessary helpto the child's mental grasp of the keyboard. Any other distinguishing marks might have been used, hut they would hardly have been as attractive, for children are keenly alive to the beauty of the prismatic colors, even though they do not yet understand the underlying sympathy between these and the scale tones.

The relative position of child and teacher was now to some extent reversed, for the child had been teach ing the teacher; and he was now anxions to learn more about those little hands. So he awaited his opportunity, and it was not long coming. He remembered how, in the far-off past, he had been interested

"Two little dicky hirds sat upon a hill, One named Jack and the other named Jill," etc.,

provement that all the little fingers should be crowned with different colored caps, and proceeded to stick quarter-inch circles upon them. When Thumbkins had his red cap fastened on, little Miss was as much excited as if her head had been adorned with a new bonnet. Knowing the order of the prismatic scale she held up her index finger and called for "orange," etc.

As she had often heard the older children sing from the colors, she now held up her hand with unmistak able pride, and made a very fair attempt to sing the first five notes of the scale.

She was now taken to the piano, where the colored dots had again been placed upon the keys, and of her own volition played them in their proper order; but all with the index finger. She had forgotten the colored notes upon her fingers. When her attention was called to them she seemed to understand what was required; but only in a slow and stumbling way could she bring each finger to its corresponding color on the keyboard. The thumb was especially refractory. Here again was evidence that the time had not yet come for differentiation of the fingers. With all her love of music and quickness of apprehension, she was too young to play upon the piano. That will come; but or the present she will listen and sing and dance to

But the teacher had not yet learned all of his lesson Our young friend soon became tired of that finger work at the piano, and raced off to find her brotherseven years of age-to show him her "music hand." The two came scampering back, and the larger hand had to be decorated with the colored dots. The boy could sing from the notes, but had never learned to play. He was taken to the piano, and seeing the col ored keys, played up and down, using his fingers cor rectly and easily the first time. He also had no difficulty in playing from dictation-1-3-5, 5-3-1; 2-4-3 and 4.2.3 were not so readily done. The teacher then dictated by short phrases the melody of "Lightly Now"; hut it was followed with difficulty except in the scale passages.

Meanwhile his elder brother, eight and a half years of age, who had been looking on, readily played the nelody. He had never had any previous practice upon the keyboard; but understood singing, and, besides better developed tactual muscles, had a stronger mental grasp of the musical phrases than his younger

The teacher gathered from this series of experi

1. That the color-symbols interested the children. and that they also gave a definite character both to the piano-keys and to the fingers.

2. That the child of three years was too young for regular lessons at the piano. Nature had not yet prepared her fingers for that work. Her musical education will be better advanced for the present by vocal

3. That the boys' fingers were sufficiently developed to cope with keys, and that they could do with come for the younger child.

4. That in all three cases the previous education in ocal music was a decided help to their understanding of the musical problems at the piano. This is no new experience. Many years of personal observation have shown him that the child who has learned the language of music in song makes more rapid progress at inmental work than those who have not had this edvan

IT is always easier to do a thing which we have done before than it is to attempt something entirely new. Hahit is in all things an almost overpowering element. There are few things which are really worth forming as hahits. Progress demands the new all the

THE mystery of Napoleon's career was this. Under all difficulties and discouragements to press on. It

"What shall I do for a pupil who will not play both hands exactly together? I have tried a great many different ways, but she still persists in letting the left hand strike the keys just a little bit shead of the right hand. Counting aloud seems to do her no good. You frighten me and bring up a sense of my own

anworthiness when you say that you have tried "a great many different ways" in the case of this pupil, for I know of only one or two-perhaps three. The main device for curing this musical strabismus is to set up the opposite method. Have the pupil play the melody first and the left hand later. Persist in this until she can be brought to play both hands together. The habit is very common, perhaps more so among ladies. Whenever they wish to be particularly expressive they bring in the right hand in retard, or anticipate with the left hand. One day I happened to meet that cynical, but acute, observer, Mr. Emil of the playing takes place. Things are allowable for Liebling, and he at once braced up to me with the exercise which we do not do in actual work. "What is the worst thing a pupil can posably do?" I hesitated a fraction of a second and answered: "I do not know, unless it is to bring in the right hand later." "Shake," said Liebling. He had just been trying to correct this very habit in a pupil.

Almost all pianists employ this device for extra ex pressive moments. As great a man as von Buelow used to play Schumann's "Romance in F-sharp" in this way, the upper melody coming always just after the lower. It was a vulgar thing to do, and Illustrated his lack of musical feeling. I do not think there is anything more sasitary in this case than the device mentioned above, namely: to have the right hand play first. You have no idea (unless it is one of the things you have tried) how difficult it will be for her to do this. In chord passages make a still further division, havof the chord and the left hand later still. The delay must be infinitesimal, but perceptible. So in time you will get it corrected. I think it is a muscular habit, and if it were a case of the left hand's coming later we might attribute it to a slower travel of nerve-impulse; but this would hardly do in the case of the smart right hand. It is probably a slower travel of brains. The habit of playing all the tones of a chord exactly together and with fullness is one of the most important ones to form early in the education.

"In playing Dr. Mason's two-finger exercises, should the fingers rest on the keys or assume the position shown in figure I, A. Vol. I?-C. E. J.

The form of this question is so vague that I do not know exactly what it means. In playing the clinging touch, all the fingers are raised away from the keys except the particular flager or two fingers occupied in holding the key or in changing from one key to the other. I still prefer Dr. Mason's old way of raising the finger which quits the key before permitting it to deseemd again to take the next key. All the unemployed fingers are raised, the points an inch or more from the keys. I think it is better. I do not like to see the cont-tails of the hand dragging over the floor of the keys, as it were.

The finger position shown in this figure at B is not one which occurs in playing the two-finger exercise. It happens when a single note only is played, and is meant to illustrate the extreme relaxation of the hand. The playing position is more like those in figure 2.

In preparing for the arm-touch (down arm) the hand and arm are carried high, so that the fingers are two or three inches away from the keys. When the touch has been made the wrist sinks down as shown in figure 2, & In preparing for the hand-touch the hand is away from the keys, two or three inches higher. After making the hand touch the wrist remains at

as soon as you can. They are invaluable for dernos ing a young pupil.

Follow the patterns in the Mason's "Technics" |the

BY EDWARD BAXTER PERRY

PROPABLY no other composition by Chopin is so universally known, and so frequently played by all classes of pianlats as the Funeral March in B-llat minor, the third movement in his great sonata, opus 35. Several elements have contributed to this general popularity and use First, it is unquestionably the best funeral march ever written for the piano, the most intrinsically beautiful, the most touchingly, intensely sad, and the most complete, finely finished, and perfectly sustained from first measure to last, the strongest, noblest, deepest expression of heart-crushing sorrow, to be found in all piano literature.

Then it is technically not extremely difficult, placing it within the reach of most fairly good amateurs, though, like most things in art which seem casy, it to hard enough to do well. Again, the little lyric hit of exquisite airlody, so sweet and simple that it appeals by its sensuous beauty to many natures profoundly musical, and seems somewhat to lighten the bravy gloom of the rest of the work, as by the suggestion of a memory or a hope not altogether dominated by despair. As it is published and most often heard by itself, many who have played and listened to it have not evan been aware that it forms the third chapter, so to speak, lu a great tone epic, for as such this sonata may fairly be considered. It is founded upon a narrative poem, with a distinctly allegorical significance, by a noted Polish poet. Space does not permit of my telling the whole story here, but when the march opens, the hero, a Polish knight of the feudal time, is returning from a difficult and dangerous campaign, in which he has been gallantly figuring against overwhelming odds for king and country. tie is drawing near to his own little native village where his childhood and youth were passed, and where, ciations, his promised bride is awaiting him in anxious, but fund and faithful affection. As he aproaches, his beart swelling with anticipation, he is greeted by the distant solemn tolling of cathedral bells, too evidently funeral bells, and soon is met by a slowly moving, somber procession of black-robed monks and mourners, bearing to her last resting place in the church-yard the very bride to whose fond greeting he has so ar-

The music soft and muffled at first like the tall of far-off bells, gradually grows in power and intensity as the procession advances, assuming more and more the heavy, measured, inflexible rhythm of funeral march, and swelling at last to an overwhelming climax of passionate pain.

Then the procession comes to a stand by the open grave: then, after a brief pause, the sweet, plaintive trio melody enters, pure and tender like a prayer at the grave, touched and thrilled to warmth and nathoa by memories of happier days, after which the march movement is resumed as the procession slowly and eadly returns to the village, the music heaving, crushing, inexorable at first as the voice of fate, gradually recodes, diminishes, dies in the distance; and then, in the sonata, follows the last movement, the presto, in some respects the most original and most impressive of all, the lament of the autumn night-wind over a forsaken grave, one of the few cases in which ('hopin imitation of wind effects, yet woven through it is an namistakable suggestion of the mood of the hour and altuation, the chill, the gloom, the wild despair, and a host of that ever-darker thought that will arise at such moments after death, formless, void chaos. There is an important vein of allegory underlining this whole story, like a deep substrata. The hero is a personification of the typical Pollah patriot, struggling in a forlorn hope for his native land; the hride is Poland, and the mighty overwhelming grief expressed is more than a personal serrow: It is for the death and burial

The authority for connecting the poem referred to with this sonata has been frequently questioned. I wish to state here that this poetic background to this great work is by no means hypothetically sketched in by my own imagination, however fully justified by the inherent character of the music. I have my data iu full from Kullak and Liszt, the latter having beeu a personal friend of Chopln, as is well known, and having first presented the sonata in public to the musical world. We may safely assume, therefore, that he was correctly informed with regard to it, and that this interpretation is authentic and authoritative.

HOW TO ACCOMPANY AT SIGHT.

BY C. FRED. KENYON.

THERE is very little doubt that the pianist who is able to "play at sight" is a far more useful member of society than he who has half a dozen "show" pieces at his finger-ends, but is unable to play even the simplest music without previous study. The art of pianoplaying has, in these days, reached such a high state of development that he who would attract the attention and praise of nusicians must be something more than a mere dabhler in the art; he must be trained to the highest pitch of perfection, and be a musician to his finger tips. But there are, I am sure, many readers of THE ETUDE who, while being thoroughly musical, have not the time at their disposal in which they may become practiced and expert pianists; how, then, may they use their ability to the best advantage? The study of the violin requires far more time and patience than the piano, and with most of us the organ is quite

Well, say, for example, that you can play the piano olerably well-that you are equal to performing a few of Mendelssohn's "Songs Without Words," and are a position to spend three or four hours a day in work at your piano, but you have at your disposal, say, one hour daily, and you are anxious to make the best use of it. What is the most advisable course to pursue under the eircumstances? I think there will be no doubt in the minds of all my readers that it is an utter Impossibility to become a first-rate pianist by means of one hour's daily practice; but, on the other hand, I feel myself to be well within the truth when I assert that, given a musical disposition, and some pianistic ability, it is possible to become an excellent accompanyist hy devoting the above-mentioned time to study and practice.

I feel confident that it would be useless for me to attempt to point out how invaluable a good accompanyist is; which of us has not witnessed the confusion of a well-trained, but one-sided, pianist who, at the conclusion of a hrilliant performance, has been asked to play the accompaniment of a new and easy song? How he regrets the fact that he has never learned to play at sight, and how ashamed he feels when a much less skillful musician than himself steps to the piano and plays the song with the greatest ease! Yes, a good accompanyist is invaluable! It is hardly an exaggeration to say that he is worth his weight in gold! He fills a place which few are competent to fill, and his ability is always recognized by those who are capable of appreciating real musical talent.

And now let me point out how this difficult, yet fascinating, branch of music may be acquired. But, at the outset, I must say that I shall write only of the accompanyist who does his work at first sight: an accompanyist who finds it necessary to study his work beforehand is of little use. It is held by most musicians that the best proof of a person's inherent musical ability is to test his power-undeveloped, it may be of reading at sight; if he have the power in any noticeable degree, it may be taken for granted that he has musical ability of a genuine description. There is no doubt that this ability often lies dormant, and that it is only by constant practice that it is inal thoughts."-Goethe.

brought forth and developed to its utmost limit; but a liking for this form of musical art generally proves the possession of ability also, and, if the pupil finds that this branch of study proves attractive and facinating, he may rest assured that he has ability-

The art of reading at sight is best acquired by constant practice. It requires a certain agility of mind that can only be nequired by the constant playing of new and, at first, simple music. A very good plan is to devote half of one's time to practical work, and the other half to the study of the elements of harmony-the common chord, dominant seventh, etc., with their inversions. It is not necessary that the pupil should gain a thorough knowledge of harmony a mustery of the first principles will be quite sufficieut for his purpose. When playing a new piece he should plny it slowly and enrefully, paying most of his attention merely to the notes; as he grows more expert, he will be able to play a fresh piece at the right speed, and with due regard to expression, touch, etc. Most accompanyists are able to read on two or three bars nhead of what their fingers are actually playing, and this, for obvious reasons, is of great assistance. The pupil should practice this; but, at first, he will find it only possible to read half a bar or so

the next step to consider is how to accompany; and it would be well if, nt first, the pupil did not attempt to accompany at sight, but merely to take a song which he knows fairly well and to play the accompaniment to the singing of a friend or teacher. And the one great rule to observe in accompanying of all descriptions is to follow the soloist. One must be in complete sympathy with him: ready to play slowly or quickly, soft or loud, at a moment's notice, if necessary. The soloist is the leader: he is the interpreter of the music, and the accompanyist must put his own individuality into the background, and help to interpret the personality of the soloist. This is, at first, a by no means easy task, for one becomes so accustomed to interpreting music as one feels it oneself, that it is something of a novelty to merge one's personality into the personality of another, and interpret the music as he feels it. But that is the secret of good accom panying. He must have complete control over his motions-a control so complete that he is able to play his music in an exactly opposite manner (as regards sentiment and feeling) to what he himself would have played it if he had been the soloist as well as the accompanyist. For it will occasionally happen that a singer will interpret a song in quite a different manner from what the accompanyist is accustomed to, and the latter musician must be prepared for quite a new

A great fault of many otherwise excellent accompanyists is that they play too loud. It is no uncommon thing for the pianist to have so exaggerated an idea of his own importance that he succeeds in an nihilating altogether the efforts of the singer; and this, of course, is a great mistake. An accompanyist should be modest and unobtrusive: he should be quite prepared to see the soloist taking all the applause while he himself is utterly neglected. But, in any case, he has the satisfaction of knowing that he has helped in a true interpretation of a piece of real music -and surely that is by no means an unworthy reward

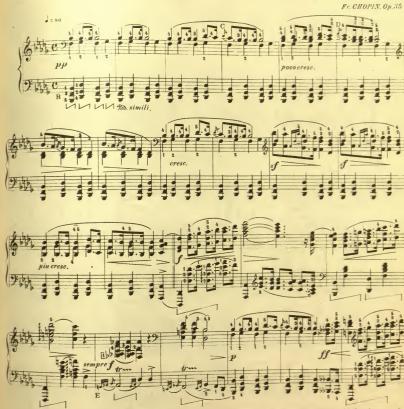
THE first requisite in a musician is that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small one may shine a little more brightly .- Mendelssohn.

MEM. for certain composers: "There are in this world so few voices and so many echoes; and it is one of the most discouraging signs which can be observed of any time that it is an age of echoes. There are so few men in this world who have the intellectual power of thinking for themselves good, honest, origNo 2049

FUNERAL MARCH

For description, see opposite page.

Marche Funèbre.



A.The Funeral March is taken from the sonata in B flat minor, Op. 35. Such a funeral march could only have been written by him, in whose soul the pain and grief of the entire nation resounded as an echo" (Karasowky Chopin 11, p. 185) Liszt writes:"The funeral ceremony over Chopin's remains lock place in the church of St. Madeleine in Paris on the 30th of October, 1842, As prelude, was heard his funeral march, which Reber had instrumentated especially for

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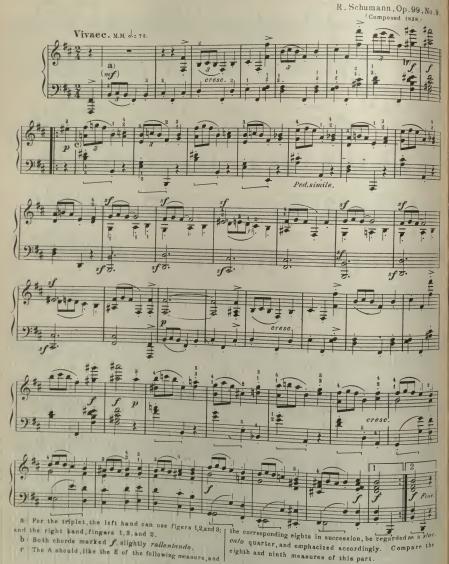
this occasion". The march consists of a chief and a second ary subject. (Trio.)

The chief subject depicts the grief of the afflicted, in all possible shadings, from soft sobbings to the strongest outcries of pain. The bass of the first part is an imitation of the tolling of the bell, with which the funeral cortege begins to move.

B. The left hand may begin(ad lib.) one or two measures be









"ated tones excepted, he subordinate to the melody throughout.

(e) The melody in the middle voice, should be strongly empracized.

Caucasian March.

Tscherkessen Marsch.

Rich. Kleinmichel, Op. 51, No.10.

SECONDO.



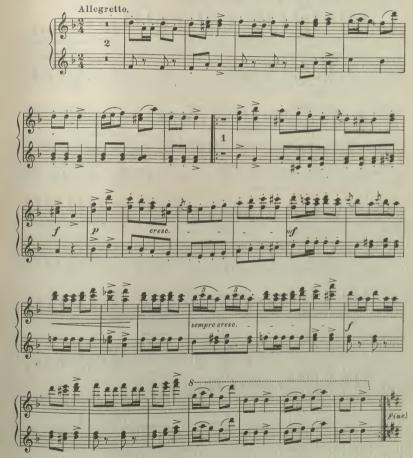
Nº 3104

Caucasian March.

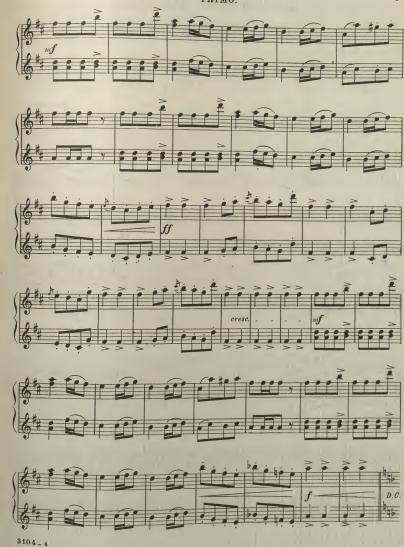
Tscherkessen Marsch.

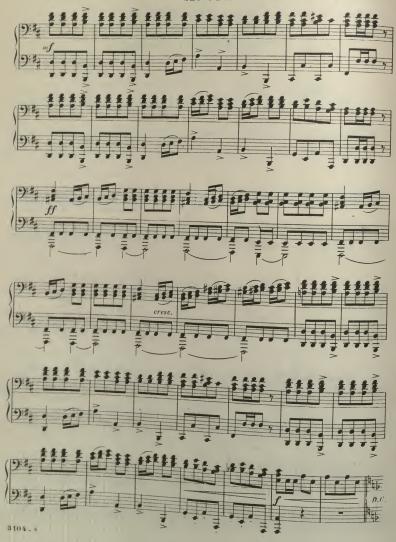
Rich. Kleinmichel, Op. 51, No.10.

PRIMO.









SPANISH DANCE.

SPANISCHER TANZ.

Allegro con fuoco. FRANK RUBENS.



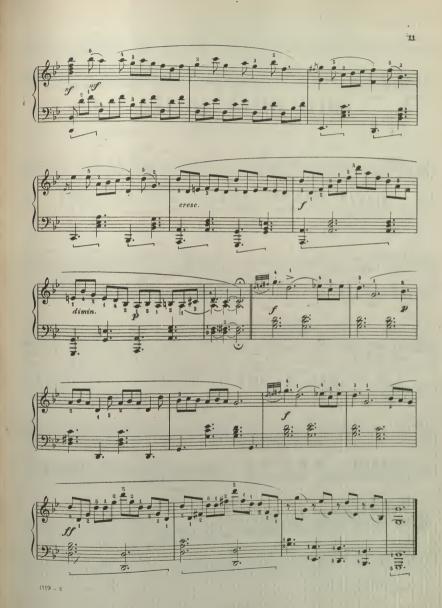




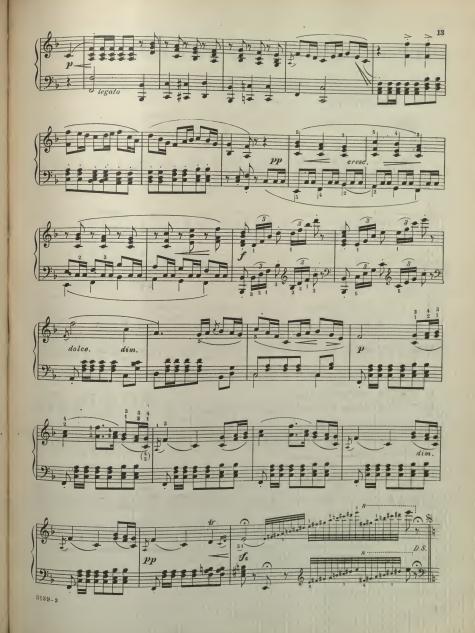




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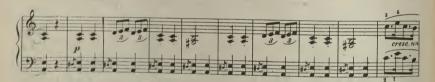
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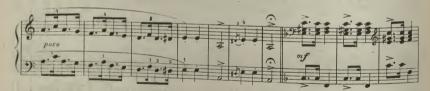
EGYPTIAN PARADE.

ARTHUR L. BROWN.



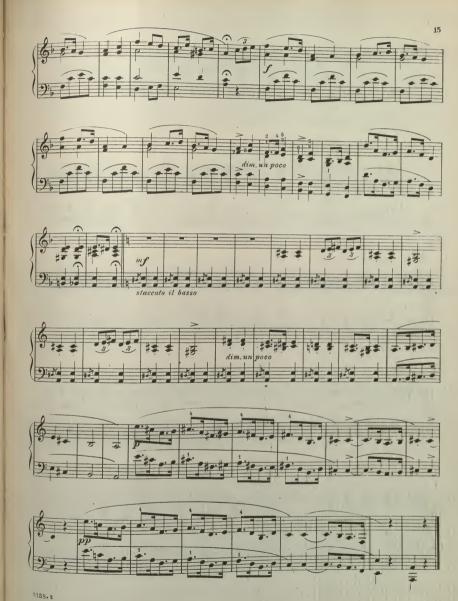








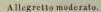
* The degrees of power should be carefully followed | the arrival, passing, and departure of the parade. this composition, to assure a correct imitation of | the parade.



Nº 2979

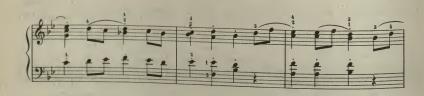
The Congratulation. On the Birthday of Grandma.

ED. POLDINI.



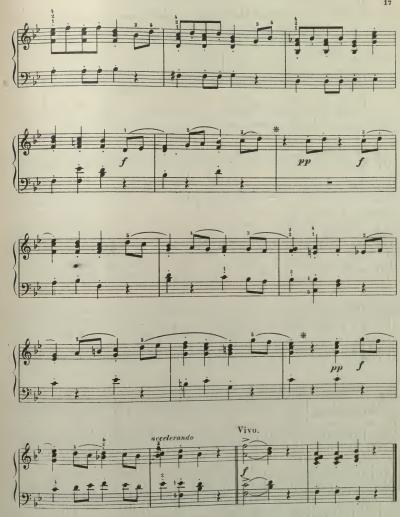








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* The little congratulator hesitates. 2979_ 2

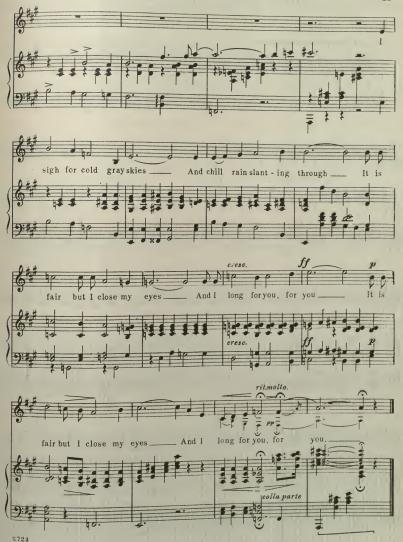
18 Nº 3140

CLOISTER BELLS.



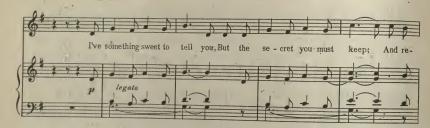


Words by WALTER LEARNED. Music by C. B. HAWLEY. Moderato. Tho' shores be fresh and fair ____ I long for you, for

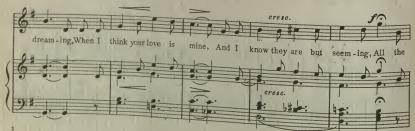


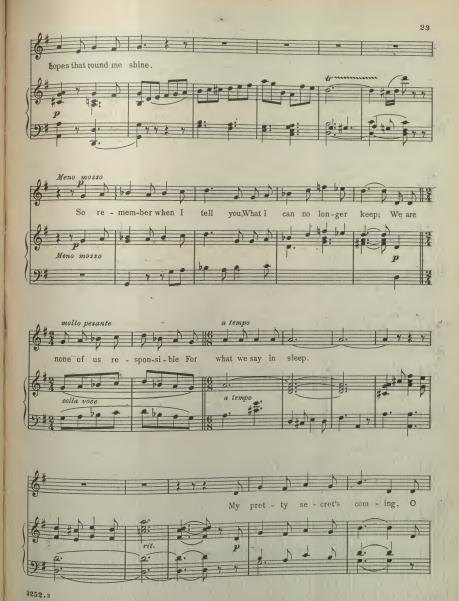






















To F. N. H .- The ground covered in your letter is considerable, but you express yourself with compactness; and the predicament in which you find yourself is that of many an earnest aspiring soul scattered in the nooks of our wide United States Empire. In view of these elements in this case, I will endeavor to reply fully and as directly as may be, though the things you ask are quite dissimilar.

First, and foremost, although it is certainly not the best way to study the piano, as you do, going to the city once in two months and receiving four times in one week instruction upou what you have prepared alone, nevertheless, if that is the best which your circumstances permit, you merit high praise, and the results, though slow in arriving, may be of a good degree of excellence.

Second, you ask if I think the souatas of Clementi good for study. As to Clementi, his place in the evolution of music, especially that of the piano, is great, both as regards technical proficiency, and as to composition, though at least four or five times as significant in the former as in the latter respect. His highest glory is that he formulated the technic upon which Beethoven, the sublimest and most pathetic instrumental composer of the whole world, erected the divine temple of his piano sonatas and concertos. It is therefore indispensable to the development of a pianist to secure the ideas contained in his "Gradus Ad Parnasum," particularly in the abridged form given us by Tausig. His music, especially the fine passionate descriptive sonata opus 51, No. 3, entitled "Didone Abandonata," is valuable, and your former teacher was giving way to a little spite when he condemned Ulementi. As to speaking with disparagement of the piano-music composed in the eighteenth century, that 18 so absurd as to deserve no reply. The indignation which you utter is both sane and righteous.

Grieg and Tschaikowsky must send you something from the north-lands, Italian euphony must come to you from the lands of sun, Chopin, Liszt, and all the Germans must send you full gales, freighted with a thousand fresh sceuts and invigorating odors, and the free impulsive winds of our American prairies must an you, too. Furthermore, you ask if the study and practice of the pipe-organ is prejudicial to piano performance. My answer is: not necessarily, but probably. By this I mean that there is truly nothing done by the fingers in manipulating the organ manual which is not done by them in performing a similar work upon the manual of the piano; but there are two reasons why such dual study will probably prove perilous or positively injurious to you as a pianist. These are, first, the organ makes exclusive use of the dinging touch or nearly exclusive use, and, worse still, nothing is gained upon the organ by those countof the finger-motions which are the sine qua non of piano-playing. But these obstacles might be surmounted with comparative ease. The other is greater; no one can love the piano and the organ equally. There are no two instruments so near akin and so antagonistic as the piano and the organ. They mutually kill each other. One of the pests of the United is bristling with remarks and explanations which go States everywhere is the pianist-organ-player, who, after a dozen lessons, more or less upon the king of every Lord's Day.

in a cloud not of sacred glory.

appalled at your last question. You ask: "Can I go you attempt to teach others unless you have been a year to Berlin or Leipzig for \$800? First, no; a man might, but a refined American girl cannot, except ter or masters. under very unusual circumstances, get a year in a European capital, with lessons from a famous master, for that sum. But, secondly, by no means attempt such artistic suicide. I have not the space just here available to do one-third justice to this subject; but 1 entreat you not to waste your money in any such folly. "Ars longa, vita brevis," said Horace, and the study of music is the matter of a life-time. There is no magic in going to Europe. You cannot get yourself dipped in some chemical bath and come out an electroplated artist. My reasons why you must not go to Europe are: 1. A year is nothing. 2. The average teaching in Europe is inferior to that in America, as we are assured on all sides as to its general qualities, and it is especially ill adapted to Americans. Those Europeans look upon us as rich barbarians; just the silly sheep with golden fleeces who were made by kind Providence for their shearing. 3. It is nearly universal that our girls who go abroad for a year or so come home with all the artistic feeling and ambition taken out of them. I have personally known at least a score of such sad victims of the European five feet thick. Freeze your music into you five feet mania. They are talked to by those big-wigs, most of whom are wretchedly incompetent as teachers, and often no better than we as musicians, as if they were mere wind-bags of puffed ignorance. 4. For a beginner to go to a European teacher is worse than useless; but in America there are thousands of real artists who are real teachers as well. 5. Europe is valuable to the matured musician, and absolutely to no other.

The very notion that you wish to go to Europe shows how littly you understand or appreciate the wonderful advantages of your own glorious native land. It is high time that we Americans cease to eurich the arrogant Europeans, who repay us for our huge handfuls of money with low-grade teaching and high-grade contempt.

To A. S .- As for learning pianoforte-playing without an instructor, I cannot say that I think you or anyone else in the whole round world could do that with any degree of success, at least, not with such a degree of proficiency as would be necessary to become a teacher. To be a teacher of the pianoforte, able to attract a class and hold it, becomes increasingly more this department with their fancies, and among them and more difficult every year. The whole country is filling up with men and women who have studied with good teachers for anywhere from five to ten years, and has written many charming little marches and waltzes there is now no city of the very smallest calibre where and a bit farther on take the rondos and lively fast a good musical scholar may not be found. In a city as large as the one in which you live there certainly are many. As for Richardson's method, you are right in considering it inadequate, and though it did some good service in the days of the fifties and the sixties, it is like the log school-house and the one master who taught everything entirely superseded by the manytimes-better books and methods of the later day. As for the Mason method, it could, by some care, be made valuable without a teacher, perhaps, but would, like all other forms of technical instruction, be shorn of less and infinitesimal variations in the force and speed its greatest helpfulness. It is not intended that those exercises should be learned like information once for all, but that they should be used for exercising the fingers, wrist, and arm as long as you live. As for any set of studies more available for study without a master than another, it is doubtful if any book could be so dignified, although every well-edited book now as far as printed instruction can possibly go.

If you aspire to nothing more than a little playing ustruments, persistently caricatures it in public twice in a so-so manner for your own solace and delectation, or even for the entertainment of friends, providing, of In many small places it is unavoidable that the course, that said friends know little of the art, you organ-playing, such as it is, should be done by pianomay, by buying the music and exercise-books now
may, by buying the music and exercise-books now Players; but, alas, the organ is usually thereby veiled issued in such vast quantities with clear, copious, and is a cloud. helpful annotations, do well enough; hut as for I do not mean by this to say that the organ is aspiring to be a teacher, do not think of it. Music is work. Keep on with the devotion of a Christian be step than the control of the contr better than the piano; far from it, there is no instrument better than the piano; but the organ is utterly by some form of personal discipleship and instruction, by some form of personal discipleship and instruction, by some form of personal management by some form of personal manag

adequately, accurately, and amply taught by a mas-

To C. F .-- You say you are studying counterpoint, although but 16, and are hard at work upon good music. That is fine; now as to how you are to overcome stage-fright; that is not so easy to tell you. I may, perhaps, condense what might be pertinently said on this subject to a few sentences. First, you must learn and relearn your pieces till they are really imbedded in your very being, and in the inmost fibres of it. You would not be paralyzed with stage-fright if you were called upon to recite the Lord's Prayer in public, I am sure; or at least I hope you know the Lord's Prayer so well as that. Now, what is the reason. Simply that you really know it. There is a kind of half-digested memorizing which will pass when you are not embarrassed which breaks like thin ice when anything disturbs the attention.

A boy might skate upon ice a half-inch thick, some fool-hardy boy on ice a quarter of an inch thick, but it must be two inches to carry a light wagon, four inches to carry a heavy team, and if it is eight it will carry a cannon. Now, up in the Klondike it freezes thick. Next, you must make a firm determined effort to control yourself. Often people are frightened by nothing but their own foolish fears and imaginations Again, cultivate the habit of thinking deeply of the music itself, and little or nothing of the listeners.

And last, but not least, keep yourself in superb solid health. Nothing so breeds nervousness as feeble health, especially arising from imperfect digestion, and asequent unsatisfying sleep.

To C. A. B.-Well, well, your case is, no doubt, a hard one, on both sides! The graphic account which you give of the pupils that cannot practice and learn what they don't like makes my memory ache, as Lowell says, with painful experiences,-now, thank the Lord, happily outlived. No, do not follow your teacher's advice and give them up, for if we gave up everybody who was hard to teach at first, and crude of musical taste, there would be no musical culture in the land. We must be like the brave Christian mission aries who go into the benighted regions of the earth. Yes, there are many good things in the lower grades which are very beautiful. Many authors have adorned may be named Reinecke, Lichner, Gurlitt, Spindler, and the immortal Robert Schumann, Then, again, Schubert movements of Joseph Haydn. Then you may draw upon the easy fast movements of the symphonies arranged for four hands, which you can have your pupils play together, or with you, and before they are well aware of it they will be hypodermically treated to the dreaded classical virus, and forever after that they will wonder why they could not relish it aforetime.

As for the matter of their not practicing the places which do not sound pretty, one of the best cures for this is the playing of good, simple, but well-constructed four-hand music, where the most common figures become beautiful through treatment and harmonic relations.

As for your own ambition, there is only one answer possible, viz.: persevere. Keep at it, and the goal will be reached. Your musical loves-Bach, Beethoven, Brahms, and the rest-are worthy of all your devotion, and no amount of patient waiting and working will be too much to bring you into a satisfying relation with such masters. Two hours per day is rather a scant allowance of time, truly; but keep on, that will in years come to a goodly amount of time, and the result will be happy. Do not be impatient or hurry. In art nothing was ever yet gained by hurry; but many a fine and noble spirit has frittered away nearly all the available force of life by feverishness and that feeble impatience which provokes flimsy and send up its wreaths of fragment and adoring

TRANSLATED BY FLORENCE LEONARD.

TO REMEMBER WHILE PRACTICING.

Every beat of a measure is a jar which may be filled with notes. The rests are smpty jars; would you break them just because they are empty?

The right way to practice is to think how you will play every acts before you play it, to know what you are playing. As soon as your fingers run away from the control of your mind and will you are practicing hap-hazard, and have destroyed all artistic effect. Il after practicing thoughtfully, your fingers respond perfectly to your mind, then you may safely let feeling (temperament) help direct them.

While you are practicing that difficult passage a hundred times remember that every repetition is a drop in a harrel which has to be filled. It needs a certain number of drops to fill that barrel full, just as It needs a certain number of repetitions to perfect a difficult passage. Whoever can follow this advice and be abort and enthusiastle for every note may hope to



To practice well is to play consciously, and every instant, the right note at the right time. At two points in practicing it is particularly necessary to guard against inaccurate playing; at first, during the first ten or twenty repetitions, and again after the piece is learned, when one plays more freely. Then

A mistake which you hear and do not correct does you a wrong, for a fault is a fault, whether it is noticed by others or not. Listen carefully to find out whether, where, and what you play falsely. Then your ear will never be careless, you will learn to appr correctness and beauty, and will give yourself much

To think that to a virtuoso all things are case is a mistake. To a real virtuoso rather all things are difficult: for he requires so much of himself and is continually striving to reach such high ideals that he takes pleasure in exerting himself to the ntmost, and he therefore acknowledges that what he attempts is

In spite of all your diligent practice you may not realize your desires unless you attend to the needs of the body. Do not play too long at a time, and do not fail to exercise out-of-doors every day,

TODGE AND TONE

The hand of a good player is almost like a person. and its movements must be independent and natural

son in a swing, floating through the air, and when it touches the keys, it must alight with the suppleness of a premier danseuse, whose every supple joint adapts itself with elastic firmness to the poise, equally firm whether it be the end of the dance or only a pause to gather strength for another spring. In the same way he joints of finger, hand, and arm must be both elastic and firm, whether the passage he soft or strong in tone. Students are apt to undervalue the importance of tone-quality in exercises and scale-practice, and yet

they are the stuff of which technic is made. Varieties of tone are like various materials for weaving: scales and passages are the thread spun from them, music as a whole is the fahric woven from the thread. If the tone is poor, the thread will not be fine or smooth. When you practice remember that you are all the time weaving; you are making either silks or sacking, for the quality of your technic depends on the way you practice.

The accompaniment is the paper; the melody, the drawing upon lt. One should hear the melody without thinking of the accompaniment—the one consclously, the other unconsciously. In bringing out the melody imagine that on the keys lies an elastic aircushion to be pressed down by the finger-tips.

If your legate is not legate, your staccate not staccato, your playing will be like mumhled words- a hlack spot on your face. hideous, nnintelllgible,

Present and IMPEREDENTATION

A player who is careless about rhythm is like a lame man trying to dance. No matter how exact he is with his accents, if the movement within the measure is careless the effect will be weaker, because the playing

The degrees of expression-the NUANCES-which lie between Forte and Piano, Crescendo and Decrescendo, are not wanting in the best playing. They are, indeed, of first importance. The few marks which stand on the page to indicate dynamic effects are only the outline, the suggestion of what the player must fill in with color and shade,-finish which is too subtle to suffer more than suggestion.

The proper treatment of accent is a sign hy which one may know the finest player. It does not consist in merely giving with mechanical regularity certain loud and soft tones, but lies in the intelligent use of these same degrees of force, and it grows out of the intimate knowledge and thoughtful practice of the highest music; poor music needs no accenting of this sort. By carefully combining accent (stress) and rhythm the player makes of his music declamation, and declamation requires both thought and feeling. The shades of accent in an oration, for example, are countless; and how carefully distributed, so that not one wrong syllable may destroy the thought, which word and tone together sweep along in a very flood! How deeply and thoroughly must a player know his music to give it that rare accentuation-which cannot be proved either right or wrong, because it can only be felt, save when the metre gives the pulse of the whole movement. Then it is almost inspiration which works within the player, directing how he shall render the truth of the music.

Nuancing and accenting are like the lines of beantiful writing. The fine lines must be distinct from the heavier ones, and just as the longest curves are delicate at each end, and stronger and broader in the middle, so the tone must rise and fall in melody and him. passage-playing. There must be life in the music, soft inner movement ceases the musical form is dead.

If only every performer would try to play as he would recite a simple poem, or as a child says its may sit down and play his own accompaniments with prayer! "Use not vain repetitions as the heathens out infringing on the proprieties, but were he to play do." Just so the fingers should not babble mechanleally, but should thoughtfully make music and prove his vocal numbers he would injure himself profession that their blood flows through a mind and a heart also.

The play once in author the property of the property Play, once in awhile, as the great players do, some simple fall, and play equally well on the simple fall. This is especially necessary when the hand springs simple folk songs, and feel how each note belongs to piano, he would find it to his interest to conflict him one position to shother distant one making a state of the special prince of the sp from one position to another distant one, making a the whole, think how the whole should sound, as a self to either one or the other in his public performance. from our possess. The hand must have the feeling of a permunical organism. Ask yourself what is the thought ances, and not to attempt both.

of a piece, or what is the expression befitting a certain passage; whether the spirit is calm or animated of nassion restrained or outspoken; whether the mood is fervent, bitter, sweet, sad, self-contained, gentle resigned, and s. on. Sometimes even such a word at suggestion, if rightly understood, is a positive halo toward a more lefinite concention

Most players fail in one or all of three important points: the use of the pedal, the subordination of accompanying notes played by the hand which plays also the melody, and accurate voice-leading in a composition of contrapuntal character.

It is easy to think that unevenness or stumbling in runs or trills or turns does no great harm, since to many people it is not noticeable. Rather let the stn. dent hear his playing as the biologist sees through the microscope, and a roughness, no higher than a sheet of paper is thick, will grow to a small mountain. Unfortunately there are no instruments to intensify the time-values for our ears. The more closely then, must the student listen, and magnify with his imagination the smallest errors,-to correct them.

Inaccuracy is the ruin of playing. Who would muddy a spring or disfigure a picture or cloud pure harmony? Clean playing is as important as fresh air. Play every note as carefully as if each mistake made

Learn from the great players, and when you practice your scales and arpeggios remember that you have under your hands a mass of tone like the vielding clay which the sculptor bends and twists, rounds and polishes, hrings into relief here and depresses into shadow there. So you will learn to command your fingers and control your tone in whatever else you play,-to mold your playing. A melody must be modeled; music must grow under your fingers like a statue under the sculptor's touch till melody, figuration, etc., take on clearly-defined and beautiful features and form.

Time, as well as tone, is like an ethereal substance broadening out in a ritardando, contracting in as accelerando. Think of the movement, the rhythm of a piece, as a broad, winding stream; it runs all along its course at about the same even rate, like the tempo and the measure-rhythm of your music; like that too, it swells higher, rougher, and noisier at one spot. and spreads out wider and more quiet at another, now rushing swiftly hy, now lingering an instant; but it is

always the same stream, running the same course. In this way we have in all our larger cities violinists who could teach piano and voice culture as well; voice specialists who also understand the technic of the organ and of various wind instruments; 'cellists who are also pipe-organists, etc., etc. Now, while these men may appear in various capacities as members of orchestras, organists in churches, or singers in choirs, yet in teaching they prefer to be known as teachers of the branch of which they make a specialty, and not of every hranch which they have studied. They wish to be known in teaching as teachers of the piano, or organ, or voice culture, or cornet, hut not of several branches

Of course, there are exceptional cases to the above A pianist can announce himself as a teacher of pipe organ and also of harmony, theory, and composition a violinist would be considered competent to teach the viola and possibly the 'cello, hut if he should add shly find that the hetter public would have none of

This reluctance of the public to accept a musician breathing. It is not forced on our notice, but if that in too many capacities extends as well to solo work and andiences never take kindly to an artist's appear ance on the program in several capacities. A singer

THE CONCEITED PUPIL.

BY CLARA A. KORN

PRAISE is one thing; flattery another. There are come people who have started in life with the idea hat they are destined to shine in this world, and that nothing can prevent their becoming greater than other mortals. Those of their associates who entertain a different view are their "enemies," and, as such. must be fittingly rebuked by indifference and scorn.

Very frequently the conceited pupil is not to hlame for his conceit, as usually the parents are the culpable parties. During the infancy of their offspring, they ever gave vent to so characteristic a cry; no child was ever so beautiful or so smart; and even the obstinate manner in which this infant would screech. kick its little legs in temper, and the pertinacity with which it refused to be silenced, all bespoke inherent nowers and capabilities awaiting development. With conviction comes expression, and the parents lose no opportunity to acquaint their child with his supposed superiority, and the little one's head swells more and more. In due course of time a preponderance of talent is discovered in the child. If this talent he a musical one, a "professor" will be engaged; for in a case of this kind, a mere music teacher is not good enough. The next step is to beat down the teacher's price at least one-half, for, of course, no teacher has any right to expect the same stipend from a talented pupil that is required from others.

Then the battle begins. From the very start, that punil "knows" that his teacher is an ignoramus compared to himself, and he prepares to "show him." It may be all right to insist on a good position of the hand in the case of a mediocre person, but in a talented one this is superfluous. He simply will do as he pleases, and if the teacher doesn't like it, he will be obliged to forego the honor of instructing so talented person, and some other "professor" will he the beneficiary. Then come successively all the little struggles: the learning of the notes, the playing of scales and exercises, and in each progression the pupil knows everything better than his master.

I sm often reminded so forcibly of the anecdote of the well-known singer, who invariably disregarded the true pitch. Upon one occasion a man, who had the courage of his convictions, made so bold as to say: "Mme. S .---, how is it that you so often sing out of tune?" whereupon the well-known vocalist indignantly replied: "Sir, I sing as God taught me!" Now it seems to me that this remark is pure blasphemy, although not intended as such hy the person who made it. Must God be held responsible for peoples' shortcomings, and must He serve as a suhterfuge for conceited people?

There is only one manner of treating conceited pupils, and that is hy extreme decision. If a person has a decayed tooth that proves obstructive to the proper mastication of food, that tooth must be extracted with determination and despatch. In all cases of disease, the affected organ must be expeditiously restored to health; and, as conceit is a mental microbe, it must be eradicated before the person afflicted with it can hope to accomplish anything laudable. If the parents and friends of the person have been guilty of disordering the conceited pupil's mental stomach by too much of the sugar of flattery and undeserved admiration, it remains for the teacher to bring the conceited pupil to a normal state of mind. If the patient is not past all hope, it can be done, and it is still possible to make an acceptable musician and a respected citizen out of him. If his cerehrum contains a germ of common sense, it may even come to pass that in later years the quondam conceited papil will be grateful to the "disagreeable" teacher who did and said such apparently hard things, provided, of course, that the teacher himself was rational, and that the hard things were just, true, and necessary. Spite and unreason must never be mistaken for criticism and correction.

But in most instances the conceited pupil is a hopeless pupil from the beginning, and usually quits the teacher before any beneficent results have been reached; he goes through life with perhaps the outward manifestation of a knowledge which he has never acquired, and an inward vacuum which refuses to be filled, and he passes from this earth leaving hardly a regret to mark the fact that he had ever

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HINTS FOR MUSICIANS.

BY FREDERIC W. RURRY.

MUSIC is of too spored a nature to be drilled into a person like physic.

Half the value of a lesson is in the grace and manner of the teacher,-those little unconscious traits of haracter which are formed by habit.

The technical and the æsthetic side of music are equally important: the former is the root, and the atter, the blossom; we must begin with foundations, but not stop there.

A genius is one who is different to other people, and thus, literally, peculiar; hut that does not imply that all peculiar people are geniuses; as a rule, they have only reached the stage of the crank.

Music is nothing if it is not intellectual; that ls, embodying ideas. Much of the music of the day is merely emotional. Good music appeals to both head and heart

Musicians, to amount to anything, must be thinkers. A musical composition may contain as much wisdom, to one who knows how to interpret it, as a great philosophical treatise. And then the language; what language is more beautiful, more poetical, than

Many musicians are restless. That is a sign of the energy within. Let it be harnessed by the will, and a creation of great force will be the result. Restlessness is ahnormal. Concentration is the cure.

A genius is a man of perseverance; one who is willing to face all sorts of discouragements, criticisms, failures, ever forging ahead, believing in ultimate succase believing in one's innate potency of accomplishing the heart's desire. Out of the multitudinous variety of schools is born

the wonderful mosaic-like beauties of the world of music. Each fills one place, and has its special value. Encouragement does so much for onel It places a compulsion on a man to do his best, even if only to

keep up his reputation. The day is yet coming when we shall have such control over our body that "wrong notes" will no longer afflict the ears of performer and audience. The goal

of perfection is yet to be won. You may strive to win A musician is necessarily something of a dreamer; that is, he is a man of ideals, one who looks toward

the future, when life itself shall be an art. It is well known that some of the great masters earned their early lessons amid an environment which was the very antipodes of harmony. Afflictions of various kinds have so often been the lot of genius. But, like the lily which rises ont of the most putrefacting conditions into a foliage of celestial beauty, these men made their surroundings serve them, creating those glorious works which really had to be born in the midst of such apparent corruption.

The nerves of a musician are wonderful. Too often, from want of intelligent control, they lose their baiance. But, when the will takes hold of these intricate reins,-in other words, when one concentrates his mind on his work,—the delicate machinery of the brain and body evolve creations superb.

A work of art is an expression of the artist's character. Hence, how important the development of one's personality becomes, even for the attainment of ex-

It is amusing to hear people say some of Liszt's compositions are "vulgar." Such criticisms come from

those who hind themselves to the art of mere kinder carten.

Just as in the realm of flowers, there is a heterogeneous variety of life, embracing delicate lilies-of the valley type, and the huge sunflowers, -- so the sweet nocturne and ponderous rhapsody, each expresses distinct necessary elements in the realm of music.

The artist is in the vanguard of the race. The goal of nature is art -- and the object of existence is the

FIVE-MINUTE TALKS WITH GIRLS.

BY MPIEWA M MAGITTEP

READING BETWEEN THE STAFFS.

On glancing carelessly at a sheet of music one receives the impression that all the music is on the staffs, but closer observation proves that that which is between the staffs is just as much music as that which rests directly upon the staffs, and that the little letters, abhreviations, and diverging and converging lines are as truly "musical characters" as the notes, sharps, and fingering directly occupying the staffs. Indeed, the former especially deserve to be called "musical characters," since they go so far toward shaping the character of the piece.

A girl who would never think of leaving out a note cause it happened to be dropped below the staff, often "leaves out" the other characters with gavest neoncern but she will never be a real "interpreter" until she appreciates the importance of reading between the staffs

I think my first teacher did me a grave harm in iving me a false idea of what occurred between the steffs. He was a man who had his own ideas as to how things should sound, and would sometimes call out "louder" when between the staffs I read "softer." If I stopped and pointed to the little "p," he would say "Oh, a printer's error. These printers are always making mistakes. Better the other way." Therefore I grew into a natural belief that, as these marks were not to be trusted, they should be ignored; so ignore them I did, and, as a result, played very badly. One musician said to me: "You start your climaxes so much too soon that your playing is all climax."

I did not realize what the trouble was until I went to a teacher, who insisted upon my adhering rigidly to the instructions between the lines. This I found irritating, and did not take kindly to it at first, as the "printer's error" theory still lurked in my belief. But about that time I began to carry the score of the music which I was to hear to every concert which I attended, and, following closely as a Rosenthal or a Carreno interpreted, I came to the quiet, but sincere, conclusion that my errors were glaringly greater than

After that it occurred to me to call the music npon the staff the prose of music, and, that between, the poetry, and just as poetry is more difficult to render effectively than prose, so I found that my "poetrymusic" was more difficult than my "prose-music"; but if you try to think of it in this way you will find it very much more interesting than concentrating your attention upon the staffs alone.

Learn your prose well, thoroughly, then look beween the staffs and make poetry ont of it. Break the even ripples occurring between each bar into great waves of rhythm, toss your accents into light masses of emphasis, and let the quiet valleys between them be low rurves of undulating calm, swerving gradually down from the high-piled fortissimos, and as gently ascending on the next crest (or crescendo) of power. Don't think of printers' errors; that is nonsense, and hut a poor excuse for substituting inferior preferences. Music-printing is very exactly done to-day, and if you parefully follow your printed page you will be more apt to come near to the composer's intention than if you were to go off on a tangent of your own.

BY PRANK B. TURBS.

Tur saying "There is nothing new under the sun" has more meaning than is commonly given it. Every teacher renews his system of teaching year by year and often selects from his own experience something which he decides is valuable and which, for the moment, seems new. After a time he recognizes that his discovery is but an old friend which has come up in a new, and probably more trenchant, form. Or he learns that his supposed discovery has long ago been used by some else. When he learns this he repeats

But we may go beyond this and know that the saying is based on a truth which governs all knowledge. One may ask "Would you say that electricity is old? Why, then, did not our forefathers run our railroads and light our factories and streets by electricity? You must admit electricity to be a new science." Another who is going through the interesting pursuit of pho tography will join him with the remark "I have something really new whether it is 'under the sun' or not. No one knew even the possibility of photography until our day." The physician will glory in his science with the fond feeling that he is dealing with that which is absolutely new. But each is wrong.

There is no more electricity now than there has always been. Till our day it has played from cloud to eloud on a summer day, as lightning. We have learned to gather it from the atmosphere, use it for our purposes, and let it escape into the air again to be used over and over again by other mechanics. The photographer gathers the power of printing pictures from the same atmosphere only to let it go again. The reduces teaching to opening the minds of students to physician uses the principle of healing. All three point to the fact that these sciences use a principle and each uses a different means for his own interest. Each getting the special results of application of those that one may have the ideas already gathered from means. Every particle of the material used has ever the grand principle. These are means to an end, and existed, exists now, and will always exist. No new not the end Itself. material has been created. None can be created. There is separation of elements and return to former conditions. We reach in this the principle of primordialism. When God created this earth he placed in it everything which is in It and everything which man can want. All down the life of man there has been growing ability to use God's gifts. This constitutes man's growth. By development, man has come to be able to appropriate more and more of the already-created things, until to-day he is a creature of knowledge and ability such as has never before been known. The end is not yet. He will, in succeeding generations, use forces and powers yet unknown, but he will create nothing new. He will but call to his aid more and more the Divine principle of things.

What is true of electricity and all other sciences and arts is true of music. It is an entity, created when the world began. There is no more and no less now than there was in the day of Adam. Man has learned better how to use music and can make it give more to man than before. He has helped himself from the boundless store already supplied in Nature. He has arranged and made audible (almost visible), the principle of music. Education, on one hand, consists in securing the ability to grasp the principle of music. It is open to all and to every individual. No one is ers may fail, but the absorption of the grand principle How much one may draw depends upon self. How great a musician one may become, and what kind of great a numerican one may be, depends not upon so-called be used in its perfect comprehension. No one will have talents, but upon the imbibing force of the individual mind. A small dynamo takes in small amounts of mind. A shall upware takes more, and the ratio sand times more useful is to teach the students whom of absorption is greater than the mere multiple of God places in our hands to know what to appropriate size. To compare a human being to a dynamo may and how to use what they get. Beauty is an ingresome crude, but the mind which absorbs music is a dient in music. Study in books and through contact seem cruce, but are builties and the little; greater with all arts the elements of beauty. Know that Alman avgramminds take much; double the mental capacity and groupings, colorings, perspectives, shadings, and con-

Music teachers must get rid of the old notion that only those specially gifted can become musicians. There is no limit to the possibility of receiving music, and no one has yet been able to absorb his full extent. Starting with the fact that music itself is all around everyone and but waits to be taken and used, as teachers and theorists we must consider the elements of music and the means of absorbing them to make them material of our own. But do not get away from the stated fact that music is a principle and that each one can help himself to all he wants in it.

Analogy is found in the principle of mathematics. In that science we have discovered precision. No one at hirth can use even the simplest rules. No one can add, subtract, multiply, or divide. We learn how to use the fundamentals, and from that time onward we apply them to everything in life. Some there be who use them to learn how the sun, moon, and stars hold themselves in place, to know the weight of atoms, to measure all sciences Others use the principle only enough to be able to compute the price of a peck of potatoes. But the principle is the same and the amount of its use depends upon the shility of the individual to appropriate it to his own use. Some want it only for computing interest; others to measure orbits. The one is not called a scientist: the other is revered.

Just so it is with music. One appropriates a little and endures music; another takes more and loves it; another helps himself to still more and lives in it; to a very few, music opens a heaven; and again is It a case of appropriation of that which the weakest endurer might have had if he hut chose to have it. The same boundless music is open to each and all. The degree of individual appropriation is the only lim Itation, and that is made by the man himself. This perception of music and to ways of helping himself to it. Technical work is needed for expressing it after he has found it. Study of works of masters is needed

A principle is no respecter of persons. It does not arraign itself against anyone. The poorest and the richest alike come to its door, and to principle there is no difference. One may need to pay money, oftentimes in unreasonable amounts, for the demonstration of some kinds of music. One may find, in the course of his study, that he cannot obtain certain things which he wants this side of the Atlantic. Those are details, and such as must be worked ont. Be it said, however, that one who is absorbing music finds ways of getting at the details, one by one, as fast as he needs them. Wherever he is he can be absorbing music in its essence; that is, in the essential things.

What waste is this to be seen every year in each of our large cities? Night after night the opera-house is crowded. Concert halls by the dozen are filled for two hundred nights. Throngs gather and the public goes wild with enthusiasm. Do they get music? No. Boundless as is the quantity, choice as is the quality, only a momentary pleasure is gained which dissipates in an hour. Even the musician who has ears to hear does not hear. A few and only a few have learned the great principle. These absorb music itself, and by absorbing become larger dynamos and secure ability to take in more and more as years go on. Physical powgoes on until the last day. When life passes on into another form it is wafted hence on the wings of music. Around the Father's throne the perfect principle will

it all on this plane; none will get too much music. you quadruple the absorbing capacity. The lesson to trasts are elements which, understood, make the mu-

tenderness, geniality, and love are elements of music Get them from whatever source we may and incorporate them into our own natures, and we are studying music. Their possession enables us to get thousand of dollars' worth from concerts and operas when the multitude gets but pennies' worth. Our riches consist of what gives us comfort and happiness. Musiabsorbed gives more comfort and happiness than can a million dollars in bonds and stocks. Lay up your treasure in music, hut be sure you do lay it up and not waste time and money in vain pursuit of it.

Hope is another element of music. The life which is huoyant and elastic, which can be made so in every hour of study, reaches into Heaven itself. Cut out hope, and life isn't worth living. The anticipation of something good to-morrow, next year, or in the next world is the basis of all human activity. The idealist is the most certain to absorb music and so cultivate ideals. Let the world laugh at you as a dreamer. You can stand that. Get ideas and live in the realm of mentality. So far as possible let materiality disappear from life. That settles the matter of morals and habits. One who is living in ideals cannot be drunken -cannot be a libertine. He throws off the power of body with its appetites and desires, and rises to a realm which masters all that. Even at one bound be escapes the cares of the majority, and New Year's resolutions are no longer needed. Ideality is but an element of art, of which music is the highest exponent. Teach our pupils to know what is ideal and to live in their realm. Is it necessary to explain that this does not advocate living in the sentimentality which some people mistake for idealism? True ideals are the nobilities of life, and not the sentimentals.

Lastly, cultivate, in order to have and to hold music that true spirituality which brings us into touch with Heaven itself. Without that there is no music in the soul. Music and spirituality walk hand in hand Absorb one and you absorb the other. As from our earliest days we are trained in religious circles, the spiritual side of our natures is appealed to. Not all of us get more than the shell; most get the ontside only of religious training. Yet in each one, in every one, is a spiritual nature, which, found, can be grown into beautiful proportions. The development of that lies in the hands of every adult. Musicians need to grow it. Whether one is interested in church and religions bodies has little to do with that growth except as means to the end. Means may be needed, of just that kind, by some. Others can grow their spiritual natures in other ways. It may seem to some teachers that such training should not come from them. Their pupils come to them for music, and not for spirituality. But-and this is the thought to be left in mind, for consideration-music and spirituality are so closely allied that, through the latter, present in every heart, you can get quickest and best into absorption and development of music.

THE SECRET OF SUCCESS.

BY FRED. S. LAW.

LEONORA JACKSON, the young American violinist who has made so much stir in musical circles this season, was once asked to what watchword or motto she owed her success. She said: "I will answer your question hy asking another: What is the greatest room in the world? The 'room for improvement

When sent to Europe, six years ago, she worked zealously on that principle, and returns, at the age of twenty, one of the world's great artists. It is not given to the many or even to the few to develop at so early an age into an artist of such calibre, but it is a wholesome truth that degeneration is at hand when the need of improvement is not felt, no matter

how much may have been gained or accomplished. Every earnest student knows that there is no such thing as standing still; one goes backward if not for municians is upon the ways and means of absorbing, sician and bring music to him. Know that sympathy, in any narrow technical sense; it is often forgotted

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capable of improvement—indeed, being on a higher ever form a distinct conception of a tone-effect (I mean, plane, they dominate the latter, and by their exercise of course, in the first instance) unless he has first heard pianist practices his scales, the singer his tones-hoth indefatigably, yet both often wonder why artistic perfection is not achieved. In one of his books George Macdonald speaks of his heroine as possessing a rare accomplishment-she knew how to think. Sometimes it seems to be a rare accomplishment with musicians, so often do we hear fleet fingers and cultivated, welltrained voices accompanied by no grasp of the intellectual content of the music interpreted.

Only broad culture will remedy this-a culture which will take one outside of the chosen branch of his art, and even outside of the art itself-into poetry, philosophy, sociology, or what not, so that he return to his study with freshened powers and awakened insight for artistic possibilities.

As a case in point, take the example of a talented young soprano who took up the study of Bach on the piano in addition to constant practice with the roice. Already a student of harmony and composition, she realized what not one vocalist out of a hundred ever realizes: that, as a general thing, the great masters reveal themselves most fully in their instrumental works, and that an acquaintance with these gives a breadth of style not to be acquired by a knowledge of their vocal works alone. Music is, of course, too comprehensive to admit of a thorough mastery in theory and practice of all or even a few of its complex divisions by any one person.

However, as with education in general, so with the study of music in particular, it may be recommended to the student to learn everything about something and something about everything. By occasionally leaving the beaten track unsuspected glimpses of one's own specialty are gained, and this results in a breadth and catholicity which cannot but react favorably upon artistic accomplishment. Even if at first it appears a loss of time, the student will often find it an illustra- naturally, be played in their most compact form; each tion of the adage that "The longest way around is the nearest way home."

ADVICE TO THE STUDENT OF HARMONY.

BY PERCY GOETSCHIUS, MUS. DOC.

III. LEGITIMATE USE OF THE KEYBOARD.

THERE is probably no question in connection with the study of theoretical music about which the pupil requires more enlightenment than that of the use of the keyboard, the actual living, sounding object with which he studies to become familiar. Considered from the stand-point taken in the preceding article,namely, that the pupil's prospect of real success depends chiefly upon his acquiring the ability to hear with his eyes (by mental concept or recollection) every tone he writes, -- it would appear that the use of the keyboard should be severely deprecated, as a hindrance and a snare. But this was not the conclusion drawn by us, nor could such a one-sided course, in my judgment, be effectively defended.

There are two truths,-contradictory, hut equally manifest,-that teacher and pupil must take into con-

l. Without the keyhoard (or its equivalent, as a means of realizing the actual tonal effect of a melodic or harmonic succession) the student of music would hever have learned how a chord, or any succession or combination of tones, sounds, in the first place. I mean the student; not the general listener who hears and recognizes a multitude of musical effects, at conterts for example, without ever learning how they look upon the written page, or what artistic resources they represent. This is as certain as that we cannot explain, in words, to a hlind person, the character and pose, is permitted, and even demanded, throughout the comparison of colors. The student cannot, by any entire course of study.

that the mental as well as the physical powers are amount of verbal illustration or mental concentration. plane, the finest and most enduring results are secured. The it; and he cannot write it down until he has learned to associate the characters of notation with the sound he has heard and has learned to distinguish from others, be it at the keyboard of the pianoforte or organ, upon the fingerhoard of the violin, from the tube of the flute or horn, or through the agency of his own voice.

2. The other truth is that expounded in the preceding article, namely: that the student of theory and omposition who has allowed himself to become abjectly dependent upon the keyboard for his apprehension of a musical effect who must "try over" every few tones he writes, in order to assure himself of their sound, can never by any accident become the author of a truly excellent, scholarly, enduring piece of music.

It is the duty of the teacher to engage in a most earnest endeavor to reconcile these opposing truths, and to discover how far each individual pupil has need of the first before renouncing it for the claims of the second. For the average student of harmony I would recommend the following general practices, especially during the early studies and exercises in har-

For a time, at the very outset of his studies, and at the beginning of each new topic, the pupil is entitled to the assistance of the keyboard. He will find it an excellent plan, and one that is entirely legitimate and commendable, to sit at (or near) the keyboard, with his note-paper upon an improvised desk,-a large bound volume of music perhaps,-on his knees; upon this his right hand, holding the pen or pencil, rests; the left hand is left free to touch the keys of the instrument. Each single chord in turn, before being written down, may be played with the left hand (under no circumstances with both hands); each chord is to be held long enough to observe its sound and the tones of which it is composed. The chords will, by itself, without regard to its connection with its successor; and they will probably be struck in a lower register than where they are to be written. But that does not matter. The pupil will derive, in this way, precisely as much assistance from the keyboard as he is entitled to: it must be left to the eye, and the mind, to apprehend the details of connection and register,the specifically musical product of the raw chordmasses which he thus hears as primary units of tonecombination.

The pupil must, however, be warned against continuing this practice too long. If indulged beyond the first few lessons, it is apt to result in an impeding reliance upon the keyboard, when independent mental perception is due and imperative.

Closely identified with this legitimate recourse to the keyboard is the still more urgent need of playing all the musical examples and illustrations given in the harmony text-book. This is indispensable, and yet it is likely to be neglected altogether by the pupil, who is somewhat inclined to assume that he has studied his lesson thoroughly euough when he has read the text of his explanations and rules, and has given the note-examples a more or less hasty sidelong glance. He should reflect that the musical illustrations are the very pith of the chapter, and proclaim the very information that is most vital. The examples should therefore be played, with most thoughtful attention; both the "good" and the "bad,"-one is exactly as essential as the other. Each separate illustration should be played four times in succession, very slowly; the first time, eye and ear should single out the movement of the uppermost part (the soprano); the second time, the movement of the alto, then that of the tenor, and lastly the bass; then it should be played once more, "for good measure," in order to confirm the collective effect. After this, the pupil should gaze upon it for a few seconds, and strive to identify the printed characters with his memory of how they sounded. The use of the keyboard in this manner, for this pur-

A third legitimate use of the keyboard, to which the harmony student is fully entitled, consists in the testing of his exercises after they are written. This must never be done before the exercise is completely finished, never piecemeal; and the exercise must first be wrought faithfully, without the remotest reference to the keyboard, and without the least mental indulgence, in view of the prospective "test." Each exercise should be written with the determination of makng it faultless,-so that the "test" shall be rather a luxury than a necessity. When this is done, and the work is taken to the keyboard for the extra (and haply superfluous) aural test, let the pupil beware of over stepping his privilege: the keyboard, in this instance, is to perform the function of a detective only, not of a corrective. If his ear detects (by comparison with prior keyboard experiences) an obvious violation of a rule, let him mark the place with his vencil and return to his scriting-deak, there to investigate locate and correct the error. The most insidious of musical temptations is that of correcting, or endeavoring to correct. music at the keyboard -as if the finger-tips could think! The habit of "fumbling" at the keyboard is quickly confirmed, and its consequences are fatal to lear, vigorous, original musical thought.

In connection with this very prevalent error among harmony students. I would noint to another scarcely less common, and equally hindersome: namely, that, of trying to "correct" their harmony evercises themselves, whether at, or remote from, the keyboard, That it is truly difficult to recall a false choice, or retrace a false step, the pupil surely realizes; but just how difficult it is, only the teacher knows. Darning a rent in a fabric is positively child's-play, compared with the task of readjusting the tangled threads in a musical fabric. The best remedy-in many cases the only one-is precention. Therefore, let the pupil do his exercise so slowly and so thoughtfully as to get it faultless, or just as nearly faultless as he possibly can, in the first solution: having done so, he can afford to leave it alone until the experienced hand of the teacher points out possible mistakes, and their simplest correction. This will contribute, anyway, to the habit of correct musical thought and practice; and very soon the pupil will discover that he can get his work right quite as speedily as he might otherwise get

Finally, it is entirely legitimate to pursue a systematic course of keyboard-exercises, from lesson to lesson, in conjunction with the written exercises. It is more than probable, in my opinion, that such a course is not quite essential; but it is surely permissible, as it is likely to prove an Important ally, in the case of certain students; and, ln others, again, it may have a significant bearing upon future practice,for instance, in the ease of organists and accompanists, with whom the faculty of ready and good improvisation, prompt transposition, and other feats which call forth close intimacy with the keyboard are a vital necessity. To the prospective composer, however, it is more than likely to prove harmful, if not disastrous, thus to invite dependence upon the keyboard .- the worst enemy of independent musical conception. In any case, the keyboard-exercises should never be prosecuted to such an extent as to curtail, or perchance supersede, the earnest concentrated effort that written exercises foster.

Such a course of keyboard-exercise cannot be detailed here. It devolves upon the teacher to determine what part of each lesson may be adapted for the individual papil's use. Among the more general keyboard-studies I would mention: frequently playing every scale, very slowly; playing, with one hand, the three principal triads of every key; repeating chords, with one hand, in various positions and inversions; connecting two, three, or more successive chords with both hands, the bass alone in the left; playing all the other harmonic devices, organ-point, suspensious, inharmonic tones, etc.; improvising modulations in every key, according to certain chord-formulæ; lastly, harmonizing melodies (at first fragments of three or four tones, then simple complete phrases, and then more complicated ones) at sight.

Edited by FANNY MORRIS SMITH.

NATIONAL PEDERATION OF MUSICAL CLUBS

of the Board of Management in Chicago on February 22d. 23d, and 24th, at the Lex ington Hotel.

The reports of the officers, sectional vice-presidents, directors, and committees showed marked interest and increased enthusiasm, a constant broadening of work and enlargement of audience through the increase in the number of associate members, greater number of recitals, and a higher standard in the artists engaged through the various sections. The federation has been a great stimulus to the individual slubs

The benefits of federation are becoming more apparent, and many clubs have federated since the Bien nial Musical Festival of May, 1899.

Plans for benefiting the federated clubs were adopted, and enthusiasm prevailed during the discussion of the arrangements for the coming festival, which will be held in Cleveland in the spring of 1901.

Among those present were Mrs. Edwin F. Uhl, presi dent; Mrs. J. H. Webster, first vice-president; Mrs. Thomas E. Ellison, recording secretary; Mrs. Russell C. Dorr, anditor; Mrs. John Leverett, treasurer; Mrs. Frederic Ullmann and Mrs. David A. Campbell, sectional vice-presidents; Mrs. Henry Domes and Miss

The Board of Management of the N. F. M. C. were guests of the Chicago Amateur Club at a recital given by Miss Marie Brema. A reception followed the recital, which was attended by Miss Brema, Mr. David Bispham, and a number of other distinguished mu-

On Friday afternoon the members of the board at tended the Thomas Orchestra Concert, as guests of Mrs. Theodore Thomas, honorary president of the federation; Mrs. Edwin H. Lapham, president; and Mrs. Frederic Ullmann, ex-president of the Amateur Musical Club .- Mrs. T. E. Ellison.

TALKS ON PARLIAMENTARY

THE presiding officer of any organization is never addressed by name, but is always referred to as "the

In any association of women in addressing the president, if it be a permanent society and the chairman is a temporary one, the term "Madame" is used in place of Mrs. or Miss, which prevents confusion.

The presiding officer may always sit except when stating a motion, when putting it to vote, or whenever addressing the assembly.

Any proposition or business brought before the cinb in the form of a motion should be written, in order that the chair may state it exactly as it was given by the mover, and that it may be correctly entered upon the minutes. A change of a few words often alters the meaning of a sentence entirely, and a chairman may refuse to state a question which is not

Every motion should be seconded, as this will show that at least two persons are interested in its presentation, and prove that it is not the hobby or fad

The method of procedure in introducing a motion is

An enthusiastic meeting with the written motion in hand, and after addressing the chair correctly wait for recognition in order to get the floor. The chairman gives the floor by speak ing the person's name. Having been given the floor, do not begin hy saying what is so often heard in the siness-meetings of men: "I move you, Madame Chairman," for the chairman is just where she ought to be and should not be moved. Also, do not say "l motion," which, too, is incorrect, but simply "I move,"

> The one who seconds the motion should not sit still and feebly say "I second it," or merely rise half-way to atter the words, but rise and stand erect, and although it is not necessary to wait to get the floor, as in presenting a motion or taking part in debate, the chair must be courteously addressed by saying "Madame Chairman, I second the motion"

> After the motion has been stated by the chair it belongs to the assembly, and the mover has no longer any control over it, though before it is thus stated she may alter or withdraw it. As the debate progresses, for one reason or another, the mover may think it desirable to withdraw the motion, but it can only be done by asking the consent of the assembly, and no one but the mover has the right to make this

> For the protection of the assembly from any person taking part in debate who might occupy more time than fairly belongs to one individual, it is wise to have among the special rules one that the dehate be limited to three minutes.

> If at any time it be considered desirable to hear a speaker at some length, who has had special facilities for obtaining information or peculiar preparation for instructing the assembly upon the subject before it, the special rule which limits debate may be suspended for the time, hy a two-thirds vote. Then should follow a motion that ten or fifteen minutes be allowed the speaker, and if carried affirmatively the speaker continues for the allotted time. This suspension applies only to this particular case.

By "Special Rules" is not meant either the Constitution or By-Laws, as these cannot be suspended; but additional rules which contain only those that are liable to change, as time-limit for debate, the hour of meeting, admission of guests, the order of business.

If the meeting is one for the transaction of business only, the chairman should endeavor to bold every speaker strictly to the point, by ruling, as ont of order every digression from the subject, if the debate be npon ethical or like debatable subjects, which arise in clubs, apart from business, like the play of "Gossip," in which the last version of the story becomes unognizable when compared with its beginning, so there is always a tendency to digress and wander away from the topic. In such an event the chairman fully appreciates the clear-headed member who is able to bring back the debate to its legitimate subject by prefacing her part in the debate with the words: "to return to the question."

But in the effort to bold the debate to the topic, the presiding officer should be careful not to discourage the timid member, who has never before taken part, but at last, with the conrage of conviction, rises to express the thought that appears to her fitting the case, although to many hearers its bearing upon it is as follows: Secure a s conder beforehand, then rise exceedingly remote, Mrs. Theodore F. Seward.

WOMEN IN THE PRACTICAL PRODUCTION OF MUSIC

notch of proficiency.

sic publishers in all the larger cities of this country have women engravers and designers on their staff of employees. There are sereral women in the music engraving business for themselves, here in the United States and in the capitals of Europe. Women clerks also do the greater proper tion of the folding, numbering, and preparing the separate copies of music for market. And there are a number of women who make good incomes as designers of title pages and frontispieces both for music and song folios and for sheet music. Several of the ablest New York engravers have only women employees in their work-rooms, women of musical tasts whom they have trained and brought up to the top

Women are an important

aid in the practical part of

music production. The ma-

Philadelphia has the largest number of women and girls at work in the engraving and publishing houses. Boston boasts the next largest number, and Cincinnati is adding to the force all the time. The major portion of the music that the American dealers import from London is the ontput of woman's labor. And the women of the various cities of the German federation are noted for their facility in this line. Of late years some of these German engravers have come to America with their husbands, and are prime movers in the work undertaken by them, although the man's not the woman's, name appears on the business sign.

As printers become more and more masters of their trade owing to the facilities of modern invention, new ways are devised for printing music direct from type and eliminating the expense of the lithographers' printing. This process, however, only answers for cheap music, for the song or march destined to live only for a day and then to make place for newer favorites. First-rank composers and discriminating publishers will always demand hand-engraving; be sides the first cost of type-printed music is greater than the expense of engraving. Only in the matter of cheap duplication is the type printing an advantage; so band engraving is a trade likely to flourish indefinitely.

In a suburban town but a half-hour from business centres a New York woman has an engraving plant of her own with established patronage. She has imparted some share of her skill to her girl employees and whenever the arrangement of music or its proper transcription are subjects of interest this engraver's taste and efficiency are quoted. She supports not only herself, but also dependent relatives, on the proceeds of her skill. A woman the match for ber in experience but without the need of daily work, is the wife of a notable engraver who is most particular as to the quality of the work that goes ont of his workshop The wife is sometimes for weeks together at the head of office affairs during the absence of the master on business or vacation pursuits, and with the result that no difference is noticed in the tenor of the work so complished, either as to artistic or business phases.

How to BECOME A MUSIC ENGRAVES.

To become an expert music engraver involves much persistent practice. For the first two or three months' apprenticeship the beginner gets no pay. The value of the materials she uses far outweighs any benefit she might be. This probationary term being over, she gets \$3.00 a week until proficient. Meanwhile she is put to do the filling in of partially engraved plates. the rests, or the sinrs, the cleffs or pedal marks that have been expressly left for her to do, in order to enconrage her self-reliance. By degrees she gets to be facile with her tools and to give such proof of effciency that it is felt she can be trusted not to spoil a plate. A knowledge of the first principles and rudiments of music is indispensable to the girl apprentice. and, however anxious or seemly an applicant may appear, she is not taken on the force unless she has studied music at least in the elementary stages.

ENGRAVING NOT PURELY MECHANICAL,

Much taste and tact are requisite in the first-class engraver. The transcribing of the different musical characters gots to be merely a mechanical task after a time, but if she sets down the manuscript score that is before her simply by rote and without intelligent interpretation she may make expensive blunders. faulty, impractical manuscript is frequently sent to the engraver, suhmitted both by the amateur composer who does not know any better and the crafty professional who wishes to indulge himself and do as little work on his manuscript as possible. The engraver has to edit such defective or careless copy just as a proof-reader edits a writer's columns. Music that comes to the engraver through the medium of a responsible publishing house is apt to be fairly correct, having been previously gone over by the professional arranger; music teachers' mss. are also fair, but the private patron who is gifted in musical expression is prone to mark off his bars and time measures after a plan all his own. The more knowledge of musical technicalities possessed by the engraver, the more fitted she is to apprehend the composer's meaning when passages are left obscure, or to supply expression marks, notes, and half-notes that should be on the score but are not.

"Undoubtedly there was a rest meant to be put here, of I'll inst insert it." the tactful engraver will conclude, in scanning a manuscript; the rest mark will be put in. Sometimes a composer in a hurry or ahsent-minded will put an expression mark in the wrong place or put one mark where he means another.

These slips the practiced engraver will correct, confident in her own ability to improve the manuscript. Again she contrives her music so that the "turn" bar at the bottom of the page shall come about more conveniently than was allowed for by the composer. To engrave a song requires more skill than to engrave a waltz or a symphony, owing to the number and sometimes the length of the words that must be fitted to the measure. The engraver able to cope with all ncies and whose judgment can be depended upon is donble the value to her employer as compared with the apprentice who only knows the letter, and not the spirit, of her craft,

WAGES OF MUSIC LITHOGRAPHERS.

The girl who is nest and accurate but not expert. gets only \$6.00 a week working from 9.30 o'clock in the morning till 5.30 in the afternoon, with an hour's rest at midday. Her sister-worker who has superior knowledge of music and can be relied upon to take a manuscript and engrave it without supervision, makes \$10.00 a week for the same hours' service.

DIFFERENT SCHOOLS OF ENGRAVING In the picturesque East-side quarter of New York

there is an engraver's shop whose entire staff of employees have been at their benches an unusually long period in these days of frequent business changes. Everything moves along in slow going conservative fashion in this work shop. Even hand-presses are used for the printing of the music, the title pages are designed and lithographed by the engraver, and so antique are the processes used that one might easily guess the proprietors to be foreigners rather than modern-day American husiness folk. But the young man who conducts the plant inherited those ways and methods, implements and employees from his father long in the trade, and he finds no reason to change anything since his patronage is secure, and long-time customers and fastidious composers like their work done in this quiet, individual fashion. In an opposite section of the city is a vast, modern-built plant that turns ont the bulk of the dance music and catchy songs of the day, and prints quantities of music for the country trade. These women are regularly employed at the responsible engraving done here, and dozens of girls kept busy folding and numbering the music sheets and preparing them for shipment. Title-pages of glaring colors and domestic suggestion are the rule here, but high-grade engraving is also done and framed after tasteful conventional standards.

COMPOSING AND MUSIC ENGRAVING ALTERED ARTS.

A number of women who ply their trade of music engraving week in and week out have written satisfactory compositions, not compositions that betokened absolute genius, but tuneful songs and waltzes that sold popularly at the city dealers' counters and at country stationers, where new melodies are always in demand. One young engraver, also a musician of fair talent, adds considerably to her revenue by designing sheet music title-pages and covers for music and songbook collections. Her father being a professiona arranger for a notable publishing firm, the daughter, brought up on music from bahyhood, first tried her hand at designing frontispieces to suit the music, songs. and symphonies that he arranged. Her ideas were apt and practical, and now when a publisher wishes to bring out a song folio or a book of musical selections, he sends the title to this young woman, and she devises for it themes of appropriate suggestion, martial, romantic, historic, sentimental, religious, whatever

A good many Sunday-school books and hymnals are compiled and arranged by women, who have the faculty of touching the popular mind, and who are often able to contribute tender little ontpourings of their own to the book's contents.

Not often are music writers of this miscellaneous type able to make adequate support from their work. They eke out a living by teaching, or by serving in music houses where their musical insight counts or else they play for visitors' entertainment at the popular music shops or try over new songs that are offered. Sometimes they do clerical work for music publishers. Publishers who cater chiefly to the ont-of-town trade have much need of women entertainers, and the amatenr composer often has a chance in this way of introducing her own compositions to notice.

Compositions having distinct tune-quality and attractive picture titles are sought after in this branch of the music business. Women are also occupied with the drilling of immature girl voices for local entertainment or for those publishers who make a specialty of sending musical companies out through the country. If a girl's voice is good and strong it does well enough for this purpose after only a modicum of instruction. Applicants who have a tune in their heads to sell are also turned over to the woman interpreter, who gets the air as well as she can, and plays it over on the piano. Often negro men and women go to such publishers full of some tuneful measure that has taken their fancy and wanting it taken down on the piano to see if it is marketable. Occasionally such hap-hazard measures form the hasis of music that the arranger will formulate, add to, and render practicable. Afterward giving it shape as a coon song, breakdown, or fanciful medley.

WOMEN AS MUSIC-EDITORS.

Occasionally a woman is employed by a famous hook-publishing house as musical editor, there being often bird-notes and other phases of music expression to be interpreted. And there are women editing music all over the land for the compilers of music books and the authors of works concerning folk-lore and songinterpretation. These women confer with the engravers as to the altering of composition, simplify or adapt such air from cantatas and operas as they wish to use, and judge the character of new music offered for sale. A woman who was for some years musical instructor at a noted school is now musical editor for a prominent magazine and has for several seasons suggested and supervised all the music that has appeared in its pages or in musical selections published by the company, or by book-publishers of a similar calibre. Works representative of the different epochs of music. making collections of music for teachers' use, new budgets for beginners are issued from time to time, keeping her fully employed.

A NEW MUSIC TRADE.

Singing into the phonograph is now a recognized source of revenne for musicians, and moderate proficiency has a chance to exploit itself. Agencies pre-

sided over by both men and women conductors undertake the furnishing of talent for this purpose. The chonographs go out far and wide over the country an audience not apt to be captious or overcritical. f the names of the celebrities that appear on the phonographic program are not precisely those of the people who did the singing, the listeners are not disaffected. The woman who can interpret some catchy composition of her own for the phonograph makes a dollar for each instrument sung into .- Olive F. Gunby.

Turin. Italy, now publishes a monthly magazine. St. Cecilia (now in its ninth month), devoted to the interests of Roman Catholic

The well-known pianist Clotilde Kleeberg has been appointed officer of public instruction in France.

A committee has been formed in Naples, under the patronage of the Queen of Italy, to arrange for the celebration of the one bundredth anniversay of Cémarosa's death. The committee has been very successful in the discharge of its duties. Aside from the erection of a Cémarosa memorial, it has decided to found an asylum for poor children who have given themselves to the study of music. In this orphanage the wards remain till their eighteenth year, after which means will be furnished to pursue their studies at home or abroad. A benevolence lottery is already organized for this purpose, and the artists of all countries have been invited to increase the prizes raffled for hy their own handiwork

The Empress Catharine II has produced, from the iterary point of view, a considerable number of works: twenty-seven pieces signed by her, of which twelve are comedies, nine operas, and seven "proverbs." M. Pypin has lately discovered in the archives of the empire a collection hitherto unknown. These are mostly dramatic works. Three are translations from Calderon and Shakespeare, the others are originals. The works of the empress have exercised as appreciable influence on the Russian theater.

Chaminade writes very well in French, in the intervals of composition. She has found time to produce a very sympathetic monograph on Bizet, now in the hands of a leading American publishing-house.

The Department of Woman's Work is in receipt of a note about a tuning hammer which seems to be very fit for the use of women. While the motion is slower, the adjustment is so accurate that the weakest wrist can turn it with ease.

A request has come in for a very inexpensive course of study for a country club. The Department of Woman's Work has such a course in preparation, which will appear in these columns, as soon as the present pressure of matter is relieved.

Music teachers should not only take a little needed rest now and then, but they should insist that their pupils stop practicing the moment they become fatigued. They can then go on with renewed vigor and take a real interest in their work. Both teachers and pupils must not be overworked in any way. It is well to be ambitious, but one must not exert himself too much in any one direction.

A woman who entertains a great deal tells a writer in Harper's Bazar that she is heart, brain, nerve and soul weary of clever people, and she longs to know somebody who neither writes, sings, recites, toots, fiddles, nor even has ideas. She even proposes a toast to the stupid people who do not intrude, and to those who while not stunid often pretend they are, for the sake of the quiet and peace they know von will appreciate. Cleverness runs in families nowadays. Even the household baby is hauled out at deadly night hours to do his little turn, and the grandmother of the family is clever. Ah, a rare and satisfying person to meet is the family woman who is not elever, who makes no pretensions to cleverness, who has not prepared a paper on any of the burning questions of the hour.

Organ and Choir.

Edited by EVERETT E. TRUETTE.

smaller towns and country

organ and church music. It is now generally admitted in a volume entitled "The Romance of Psalter and that the day of the narrow-minded musician, who de- Hymnal," hy R. E. Welsh and F. G. Edwards. Here votes himself solely to the technical side of his art, may be found life-like and glowing sketches of H. J. is rapidly passing away. An ignorant and superficial Gauntlett, Henry Smart, E. J. Hopkins, J. B. Dykes, organist will soon become an anomaly in an office of W. H. Monk, John Stainer, Arthur Sullivan, and such high dignity and importance, and the public will Joseph Barnhy, about some of whom it would be difnot permit the organ-bench to be occupied by one ficult to find information anywhere else. Several inwhose sole idea seems to be to display his own virtuosity or enhance his personal reputation.

Nothing is more helpful in overcoming this prevalent egotism and narrowness than a broad and liberal study of the history and traditions of the art. This article is designed to point out that the culture of tion to his church compositions, was also known as the "head," as well as the "fingers," of the organist an admirable glee and song composer, and his book will greatly add to his equipment for any work that is full of his vigorous and striking personality. may be put upon him.

While of late there have been numerous articles and books published on musical subjects of all kinds for his attractive and refined character has been well amateurs and nearly every class of professionals, it has seemed to the writer that the organist has been story of his earnest labors as a churchman, unfortutoo much neglected, and he will be glad if he is able nately clouded in his latter days by ecclesiastical difto give some suggestions, in the way of musical reading in this special line, which can be followed up by composition of many of his most famous tunes are the reader, as far as is practicable.

The nearest approach to a comprehensive and authoritive history of church music is a volume entitled "Studies in Worship Music," by J. Spencer Curwen, of London. The author is prominently connected with the Tonic Sol-Fa movement in England (his father being its founder and inventor), but there is no evidence of any narrowness in his book. His judgment is nnusually sane, liberal, and catholic. Every form of church music is discussed with judicial fairness and intelligent' sympathy, the treatment ranging over a wide field and including such diversified topics as the music of the Salvation Army and the music of the

Among other chapters of lively interest are accounts of the "Old Parochial Psalmody" in the Independent, Baptist, and Presbyterian Churches; hints on the use of the organ in divine service; directions for training a congregation in singing; a discussion of chanting, etc. Modern organists will especially enjoy his vivid descriptions of the musical services at noted London churches, such as St. Paul's, Westminster Abbey, and The Temple Church, while, at the same time, the author gives most valuable impressions of Moody and Sankey hymns and tunes, German Protestant Church music, Sunday school music, etc. The work has been strongly indorsed by competent critics, and can be

humerous and excellent, though we fear they are little volume showing how exceeding the churchmen of that this line is "English Church Composers," by W. A. Barrett, which portrays the lives of great English organists and writers of church music from the early Snhjects," by James M. Hewins. days of Thomas Tallis down to John Goes in our own time. It includes many personal details about the lives and works of such men of musical genius as lives and works of the state of

IT is greatly to be re- thor, being the vicar-choral of St. Paul's Cathedral in MUSICAL READING gretted that so few Amer- London, enjoyed unusual opportunities for research ican organists and choir- in this line, and his information can therefore be safely leaders, especially in the accepted as accurate and full.

A more recent treatise is "Anglican Service Music." places, cultivate a taste for by Atherton Knowles, published in London four years the reading and study of the special literature for the ago. Some of the more notable composers are noticed dividual hiographies of celebrated English organists have also been issued

Some of the best known of these are "Life and Works of Henry Smart' (with critical comment), hy Dr. William Spark, of Leeds, Mr. Smart, in addi

Better known in this country are the melodious tunes of Dr. John Bacchus Dykes, of Durham, and brought ont in his "Life and Letters," which tells the ferences and strife. The accounts of the origin and most interesting. Another English churchman whose name is not so familiar in this country is Sir F. A. G. Ouseley, who died several years ago. His biography, recently issued, shows how much he did for the advancement of the cause of music in the church of England, devoting, as he did, his life and large private means to this object.

Comparatively few American organists, we think, are aware that there are several works on music of the Protestant Episcopal Church in America. Among these must be mentioned the biography of Dr. John Ireland Tucker, of Troy, N. Y., who did a pioneer work in raising the standard of the musical portion of the Episcopal Church during his generation. His life comprises a sketch of the rise and progress of church music in America.

Of a somewhat similar character is the "Life of Edward Hodges," hy his daughter, Faustina Hodges, who was of English hirth and training, but for a period of twenty years (1839-59) occupied the important post of organist and director of Trinity Church, New York. The volume possesses a special significance for its picture of the state of musical culture in the metropolis fifty years ago. Other works having historical value as marking the development of music at various periods in our own land are "Music as it was and is," hy the Rev. N. E. Cornwall, the rector Works on the music of the English Church are lished in 1851. In Boston in 1856 was issued a little of Trinity Chnreh in Fairfield, Conn. This was pubday debated the same knotty questions that confront our choristers and organists, and entitled "Hints Concerning Church Music and the Liturgy and Kindred

Thomas Hastings, a popular church musician of a pronounced evangelical type, and belonging to the William Boyes, Jackson de ansays, see a se

peal to Christian Worshipers on behalf of a Nephrotal Duty," issued in 1856, is typical of his views. A hook still occasionally found in old hooksellers' catalogue is "Our Church Music: a Book for Pastors and Pen ple." by Richard Storrs Willis, composer of the well known tune set to the words: "It came upon the Midnight Clear."

Half a century ago, Mr. Willis was a prominent figure in musical circles, and he is still living at an advanced age in Detroit. His hook is, however, largely unknown, though possessing genuine merit. A treatise which should not be omitted in this mention is "Hymns and Choirs, or the Matter and Manner of the Service of Song in the House of the Lord," by Austin Phelps and Edward A. Park, professors at Andorer Seminary, and Daniel L. Furher, Pastor st Newton This was published in Andover in 1860.

In a subsequent article mention will be made of "Toned Church Music in America," Hood's "History of Music in New England," and other works on the music of different countries. It is also purposed to give a list of practical works on the organ, choir-training, and congregational singing .- Frank H. Marling

ORGANISTS who possess a THE PLAYING OF fair amount of ability in im-HYMNS. 1 INTERLUDES

provising have no trouble in playing interludes between Those who can improvise only a very little, or per-

haps not at all, dread the interludes more than any part of the service. If one cannot improvise at all, the best thing to do is to repeat the last line of each tune as an interlude for a few Sundays. Then vary the harmony or melody a little, preserving the general form of the last line as a guide.

After one has acquired confidence in this manner of playing interludes one can vary with melody and harmony successfully and play attractive interludes which are founded on the last line of the tune.

Federal Street.



Same, with Harmony Varied.



Another good plan is to procure a blank book, ruled for music, and jot down fragments of music (four to eight bars in length) which are complete in themselves and appropriate for interludes. These will be found in piano compositions, songs, anthems, etc. Each pair of pages can be reserved for a single key, and when a hymn is announced the organist can open the interlude book to the pages containing interludes in the key of the tune

If one has studied harmony many of the exercise

which one has written to figured bass make good in in the case of either instrument. So far, at any rate, and bellows were essential parts of the instrument; nome of the more attractive ones being transposed into two or three other keys. The exercises in Emery's "Elements of Harmony" make excellent interludes.

9 HOW TO COMMENCE EACH STANZA.

There are various ways of commencing the stanzas of a hymn in use by different organists. Some organists hold the first chord a count or two longer than its allotted value to give the congregation time to get started before the second chord. Some others play the first chord as a slow arpeggio from lowest to highest note with the expectation that the congregation will all have commenced by the time the highest note is

Comment on either of these methods seems unnecessary. It is much hetter to make a short pause or rest at the end of the tune, expecting the congregation to start all together and with you as you play the first chord a tempo; or the first note of the melody can be played as a "leading note" two counts before the chord (to which it should be tied), the congregation beginning with the chord.

The object of the latter method is similar to that which causes a conductor to give a short up beat just before the real first heat with which the chorus commence, and also enables the organist to lead the congregation in his idea of singing some stanzas louder or softer than others according to the sentiment of

Don't announce every tune on the same combination. Variety pleases any congregation, and will

Don't end the stanzas in strict time. Retard the measure before the last a very little, and, in the last stanza, retard the last three or four measures. Hold the last chord of the tune a trifle longer than its real

Don't hold the pedal longer than the rest of the chord at the end of a stanza, if you have a loud combination. This is not objectionable with soft combinations, but is unmusical with a loud combination.

Don't play the bass of the hymn with the left foot only, keeping the right foot on the swell pedal. Use both feet and play legato except when the phrasing

Don't use full organ for the last stanza if the subject of the stanza is "peace," "rest," or "the stillness

Don't change the harmony of any part of the tune unless the congregation are singing in unison. It is hard for the basses to sing F while you play F sharp. Don't make your interludes longer than the tune itself. The congregation prefer to sit as soon as pos-

Don't attempt to use a L. M. tune for a C. M. hymn, when you have to select a different tune from that printed. This advice seems superfluous, hut carelessness is not uncommon.

Don't modulate so far from the original key, in an interlude, that you cannot get back at once. If you get stranded in a strange key, play a chromatic scale down to the key note of the original key, ending with a cadence. This is very amateurish, but it is less offensive than ending in G-flat and starting the congregation in F.

Don't end the hymn abruptly after the last stanza. It reminds one of a hand-organ when some one throws money ont of the window. Either make a diminuendo on the last chord hy reducing the organ, or play a ew bars, similar to an interlude, while the congregation are sitting and depositing their books in the racks. Don't attempt to play six stanzas when there are but five in the book; in other words, always keep your wits about you .- Everett E. Truette.

ONE of the questions which ORGAN AND PIANO comes up for periodical dis-PRACTICE.

which one has written to again the interlude book, as regards the organist's practice of the piano, one but here are his remarks to his congregation: "I have would have thought that the question had long ago been settled. The better an organist plays the piano, the better certainly will be his organ-playing; indeed it may be laid down as a general rule that, unless a man has a fair amount of execution on the piano, he will never play the organ at all.

There is, besides, a great saving in various ways in bourbon." doing one's manual practice at the piano, and where pedals can be attached to that instrument there is an inmense additional gain. Dr. Peace gives-or used to give-many of his organ-lessons on a pedalier in his COMBINATIONS house, and does a great deal of his own practice on

On the other hand, the study of the organ cannot fail to be of benefit to the pianist, who always seems to lack something when he has no extended acquainnce with the keyboard of an instrument supplied wind. Many noted pianists have set the example in that way. The late Sir Charles Halle, for instance. studied the organ with Rinck, and, in fact, he played lendelssohn's first organ sonata on one occasion at a public concert. Schumann, it may be remembered, advises his students to "neglect no opportunity of practicing on the organ," "There is no instrument," he adds, "which inflicts such prompt chastisement on offensive and defective composition or execution." And that is true. A study of the organ will reveal the ugliness of a bad touch undoubtedly; but dignity, certainty, and cantabile must inevitably follow its indicions use ... Musical Opinion

Mr. Henry M. Dunham MIXTURES. gave an organ-recital at Shawmat Church Roston. on March 8th. The principal works played were "Fugue in B-minor," by Bach, and the "Pontifical Sonata" of Lemmens. A very large audience was

Mr. Clarence Eddy gave three organ-concerts in San Francisco the latter part of Fehruary, one in Temple Emann-El and two in Grace Church on the fine

A church choir consists of one accomplished musician and a lot of other folks who are densely ignorant of music. The accomplished one is the person yon are talking with .- The Magic Flute.

A lecture on "The Development of Church Music" was given by Rev. Dr. Howard Duffield at the First Presbyterian Church, New York, the last of February. The lecture was illustrated by the choir of the church under the direction of Mr. William C. Carl.

In these days of hydraulic blowers and gas-engines the organist is apt to forget that the human blower regards himself as being quite as important, if not a more important, factor in the musical portion of the church service than the organist himself. The following true story may serve to recall to the organ-player this fact. Amid the manifold distracting cares of a harvest thanksgiving service, the vicar's wife, who was presiding at the organ, forgot for a few moments that he time had come for the "Venite." During the short and uncomfortable pause which ensued, the old blind plower crept round the side of the organ, and in a whisper which could have been readily heard at the west door, thus delivered himself: "Missus, there's somethin' agone wrong with the orghin. I'm a-hlowin' at it, hat I can't git no sound out."- Musical News.

A certain priest who had ordered a new organ for his church devised several original methods of moving his parishioners to be generous toward the organ fund, one of which was to read to his congregation the descriptive letters which he had received from the huilder. whether organ and piano Now, this priest was none too familiar with the techwhether organ and piano Now, this pract was none to the progressive studies in pedal playing, which should be a progressive studies in pedal playing, which should be progressive studies in pedal playing, which should be

received a letter from Mr. Jardine, who is huilding our new organ, and I suppose you all would like to know what he says. Well, Mr. Jardine writes that he will put an Open Die-ap-i-son and a Stopped Die-ap-i-son in the great organ. These are fine stops; but he further writes that in the swill-box he will put a

MR. CARL LOCHER Writes: "The organist must first make himself acquainted with the 8-foot tone on his

organ, which is the basis of all stops. A well-considered, appropriate, choice of stops, suitable to the character of the voluntary and hymn, and a noble simplicity, free from all exaggeration, are the chief malifications for the performance of a dignified church service. An important requisite for fine organ playing is a careful choice of the number and comination of stops proportionate to the size and acoustic properties of the building, and in keeping with the sacredness of the place. Combination pedals, by means of which the organist can draw three, four, or more stops at once without further reflection, make matters easier for the beginner and even, perhaps, tend to make him indolent. Hints for combinations can naturally only be given and received on a broad basis, as every church, every organ, and every work of art has peculiarities of its own resulting from dif-

Music Director R. Löw, organist at Bale, writes me: "In the church of St. Elizabeth I can combine much that is beautifully effective, while in the Münster the same combinations give a totally different esult. Every organ requires studying, and, although ertain rules for the use of stops must always remain law, still the minor details cannot be specified; and, let a number of stops appear ever so heterogeneous at the first glance, they will, under certain acoustic con-

Otto Dienel, the celebrated Berlin organist, writes: According to the tone-character of the organ stops, the following combinations can be formed: (1) diapason character, (2) flute character, (3) string character, (4) reed character, (5) for # character, as produced by mixtures. In choosing stops one must emember that the 4-foot 2-foot 23/-foot and mixtnre stops only strengthen the small number of harnonics of the 8-foot foundation tone and that the 16-foot manual stops only assist the combinational tone which is composed of two sound-waves of the 8-foot tone. It therefore follows that the foundation tone must be represented before all others, and that the remaining voices only be employed to give a color-

To combine 8 foot and 4 foot stors the former should be somewhat heavier than the latter, and to combine 16-foot and 8 foot store the latter should be heavier. With 16-foot and 4-foot stops each should be of about the same degree of loudness.

Next, a succession of fourths in the same manner. Next, a succession of thirds in the same manner. Next, a succession of sixths in the same manner.

Next, a snecession of octaves, Next, these exercises should be repeated in all the

cevs with the toe. Next, these exercises should be repeated in the key C, nsing first the toe and then the heel upon the same note, striking it twice, as C [toe], C [heel], in

order to give freedom to the motion of the anklejoint without depressing the knee, or causing any notion of the torse, or upper part of the body. Having thus located the position of each key with the proper motion of the ankle-joint, it will be an

excellent practice to take a hymn-book and play through the bass parts alone with both feet, using the heel when required, until the relative position of each key of the clavier is firmly fixed in the mind.

The student will now be prepared to take up

marked with all the indications for the use of all the movements of the feet. Horatio Clarke.

J. L. C .- 1, le there any OUESTIONS AND

magazine which publishes very simple preludes and postludes which can be played on a small reed-organ.

Ans.: We do not know of any periodical which would answer your purpose.

2. Please give me the names of several collections of pieces for the reed-organ.

Ass.: "Cabinet Organ Treasury," by J. W. Elliot (Ditson), published in four volumes. "One Hundred and Ten Select Pieces for Cablnet Organ" (in eight books), by Hill and Trowbridge (Ditson). "Classic and Modern Gems for the Reed-Organ" (Presser).

A Student .- 1. Can you give a general rule about phrasing in hymns?

.tue. | See articles on hymn-playing in February, March, and April numbers of THE ETUDE.

2. Also, if hymns are played on the piano, how should the pedal be used! Ans. Use the pedal with each chord, changing just

3. Should an organist hold one part longer than

Ans.: The hablt of holding the pedal longer than the hands at the end of a hymn or any other composi tion is not objectionable when the ending is very soft, but becomes objectionable as a louder combiselected, and with all forte or fortissimo combinations

tice any more on the organ in the church. What will be the best daily practice for me until I secure an-

Ans.: Kullak's "Finger Exercises," mentioned in the March number, and a general study of scales and arpeggios will be the most beneficial piano practice during the break in your organ practice.

5. Would I derive any benefit in having pedals placed under my own piano to enable me to keen up my pedal practice? Could I make the pedals myself and use a piano chair to sit on?

Ass.: A pedal piano would assist you a great deal, but a set of dummy pedals played from a piano-chair would be of no use to you.

M. T. N. A.

THE time is drawing near when the thoughts and paths of the musicians of America will be directed to With all deference to the vocal profession, perhaps it Des Moines, Ia, where the next meeting of the Music not infrequently occurs that both teacher and pupil Teachers' National Association will be held in June. are working at a disadvantage; but I am glad to add The association has had new life infused into it, and the future outlook for its continued usefulness is bright, indeed. "All professional musicians of the country are eligible to membership in the M. T. N. A.," the Messenger, the official organ, says, "and all branches of the profession are represented, and any dren that four times seven cards are twenty-eight person who makes his living by following any branch of music is an eligible person and is requested to join

The membership fee is \$2 for the first year and \$1 a year thereafter if paid each year. Those desiring information should write to the secretary, Philip Worthner, Walnut Hills Music School, Cincinnati, Ohio.

It is to be hoped that the attendance will be good at the forthcoming meeting. The sessions will be held m the Auditorium, which has a seating capacity of more than 2500). The citizens of Des Moines, through the Commercial Exchange, have raised the funds necesthe commercial accounts the second of the se

THE PASSING OF

Vocal students, as a rule, are too literal. They look upon their teachers or upon artists as demisods, accept

ing everything they say as gospel or following every example implicitly, disregarding entirely differences in physique, temperament, or environment, which should at least qualify such influences. In these days of advanced thought and intelligent research, those who accept literally are in constant trouble; existing facts and underlying principles appear frequently irretrievahly mixed. There is nothing more commendable than loyalty; there is nothing more pitiful than the frequent exhibitions we have on the part of students of oyalty to false models or to teachers with unsafe methods. We find ourselves in the peculiar position of npholding a striking paradox: To succeed well in singing one should begin young; to succeed well in singing the young person should be mature. In effect, this paradox gives to the world its most noted sing-The young person with the mature mind does some thinking for himself; he takes into account the fact that his teacher and himself are two entirely different personalities; he recognizes the invaluable truth that in singing the office of the teacher is only o suggest. Teachers too rarely recognize this truism, and make too many literal demands of their students They give them a series of exercises and say: "Place the tone thus and so, sing it so many times on such and such vowels, or so many minutes and half-hours on such and such a study; bathe thus and so; eat thus and so; hreathe as I do, thus; sing as I do, so, and then, in their pieces, they mark their hreathingplaces, the notes that should be accented, where the crescendos and decrescendos should appear, beautiful curved lines for the portamentos, make various improvements upon the composer's idea by retards and ecelerandos, holds, etc. When a composition thus embellished falls into your hands, you arrive at once at conclusions either that the pupil is irresponsible and unreflective, and incapable of gaining, hy the process of reasoning, at the right manner of revealing the idea contained in the text, or, if not that, the teacher thinks him so, or that the pupil may be sufficiently strong in these points, but the teacher is weak, weak in not recognizing the pupil's power to assimilate, or weak in his method of rousing the pupil to a correct appreciation of the composer's thought. that of late evidences are accumulating with gratifying rapidity that the old and false idea of literalism in vocal instruction is passing away. The fact that four times seven are twenty-eight is taught as a principle in our early school days; we do not teach our chilcards; we stop with the truth, leaving them to apply it where it is necessary in their future dealings with the world. I once heard a very eminent teacher of singing say that he had two grades of pupils: one for whom he marked npon their music everything that was to be done; they remained with him one quarter. The other grade for whom he rarely put pencil to the paper; they never finished a composition, but returned to it at intervals of from four to six months, marveling to find how the work which they had been doing m the interval had wronght its influence upon the song. That teacher suggested, he taught principles, any to empty a general numerically, as well as finan-saying "you must crescende here," he led the pupil

himself if he did not crescendo there, because the thought and the word and the treatment combined to demand it, and the thing was ill and feeble if the pupil did not respond to those demands. If the teacher failed, after repeated attempts, to rouse the punil to the importance of such climaxes, he recognized the case as hopeless, resorted to the lead-pencil, and employed the few remaining lessons of the quarter in embellish ing, as far as possible, the repertory in hand, thus closing the incident. The moral is that pupils should think for themselves. Do not expect a teacher to study your personal needs or to more than casually acquaint himself with your vocal work heyond its effect upon his suggestions. Nothing can be more silly than that because Madam A, took a glass of claret before sine ing and Madam B. a glass of stout before singing the pupil should argue that if one was good for Madam A. and the other for Madam B., she should take both a glass of claret and a glass of stout. That is practically what these people who are giving us so much advice in the newspapers at one dollar a line are ac complishing. If the young American students should eat and wear and drink and do, for the sake of the voice, all the things that have been recommended by artists in the daily papers in the last few months, our race of singers who promise so well would shortly become extinct. Be reasonable, be loyal to yourself, and literal only so far as your experience has taught you that it is for your interest to be so.

A FAMOUS PRIMA-DONNA

Is THE glamour gone from the great names in song! Are they to be flouted at with skeptical questioning

-those splendid reputations of the past? "Jenny Lind! Ugh! I do not believe she sang any better than the best singers of to-day. Pasta, Grisi, Mario Malibran, Ruhini, Alboni, Lablache, and Lind-they were so celebrated because there were fewer singers

Wait, oh impatient one, so full of pride in the world's pushing and striving and machine-making! I have a tiny vase of the commonest pottery. It is four thossand years old, and it was made upon just such a wheel as is used to-day and from no better clay than is used in our plainest "stoneware," yet its surface shows an iridescence that cannot be reproduced now in such material

There are "lost arts."

There are other arts that have made no actual progress in centuries.

The art of singing is one of these last. Just as modern machinery has increased the quantity and lowered the price of all textile fahrics, so the complexity of modern life has demanded and obtained a tremendons supply of mediocrity in singing, and has cheapened the art. There might still be as good teachers as Porpora, Durante, Scarlatti, Crescentini, and others of the old days like them, if there were any demand for them—hy such large laws is the world governed. Bat the hurrying people of to-day have no time for thes. with their calm, deliberate processes. Yet by no other methods can great artists be made.

Why has there been no truly great dramatic soprane in the latter half of this dying century-no special star to rise and wane within its five decades! It has been the efflorescent period of the soprano leggiero. a type. And why? Because that is the simplest of voices to put into condition for a career. The widely heralded successes of one widely advertised teacher to feel hy his conversation that he would diagrace are all made with that voice. Another who is scarce;

less exploited belittles all voices with the easy result of obtaining a temporary improvement of quality and fexibility-and with the ultimate result of snuffing the organ almost out of existence! The dramatic soprano is, of necessity, a large, warm, and complex organ, almost certain to be by nature imperfect, of uneven scale, and in need of long and patient training. The ardent temperament it is chosen to express is often its worst enemy at the outset.

Should a singer come forth now who could hold berself throughout an opera to the high level Nilsson knew in ouly occasional moments, the world would believe afresh in the matchless splendors of the diras who marched in stateliest procession across the lyric stage of other days,-a procession led by some strange, passionate, forgotten woman like Consuelo, and with Jenny Lind for its latest figure. Phenomenal vocalists there have been since, but they are not great. Neither in soul nor voice was it given to the first of them to

For many years the soft, mysterious radiance about the name of Marietta Piccolomini, in her dignified and sentle retirement on the cypress-gloomed slope of Florence's Poggio Imperiale, has been a hindrance to any real estimate of her value in the arena of vocal art-an arena she traversed rather as a meteor than illumined as a great star.

Yet now that she is gone from earth it may seem to us that her shadowy presence in the theater entitled her to a place among that somhre-rohed throng of Medeas, Normas, Lucrezias, and Leonoras-or at least among the Violettas, Aminas, and Rosinas.

A lovely donning of an ancient and anlendid lineage. she first won her public by her beauty and by her grace of bearing, and then made herself adored by the magnetic quality of her voice and by the lofty purity of her singing. Temperament of the finest she must have possessed, together with a sweet ductility of disposition that enabled her to succeed in a great range

The grand old Piccolomini palace, in the curious, shell-shaped public square of Siena was her home, and its stateliness is an imposing testimony to the greatness of the family that gave to Italy ouc pope, Pius ll, and several cardinals. Two of these latter wrote wisely of music and of its moral effects in the scheme of higher education; so it is not unlikely that the young Marietta was the reflowering upon the familytree of those sixteenth-century princes who loved and studied the art of masic. Small of figure and very young, but from childhood the pupil of a noted primadonna, she first essayed the rôle of Lucrezia Borgia at the aristocratic Teatro della Pergola of Florence, and when she declaimed: "Don Alfonso, mio quarto marito!" ("Don Alfonso, my fourth husbandl") of course the walls were shaken by the laughter of the people, but it was merriment of pure amusement of the moment, and not derison, for the new singer had stready impressed the audience hy her sincerity. ater, in the death-scene, she sang the music with such breadth and expression that her triumph was

In London she first sang in "La Traviata," creating there the part of Violetta, and it is curious to read how the opera was scored by the critics-those owls of the Athenseum and other owleries. To Dumas fils and to the brilliant young dira was all the glory of the success ascribed, for the opera was a great popular uccess. Poor Verdi! He managed to survive the failure," and where now are the critics of the wonderful "Swan of Busseto?"

But the Piccolomini, after three years of constant triumphs in London, and scarcely less refulgent ones following in New York, Paris, and other capitals, left the stage and almost immediately gave to charities very soldo of the million lire she had carned upon it. From that time her life was-hut it will be more interesting to let one speak of her who does so in a secent Florentine Journal, La Nazione, signing himself "Jarro." He says:

at the apogee of her fortune and her popular success. your singing.

For thirty years she lived in Florence with the gentleman to whom she was united in marriage. She seldom sang, and only when greatly urged, and then in her own house and before only intimate friends. Her singing (we heard it for the last time ten or twelve years since) delighted and elevated the hearer by its expressiveness. She avoided any illusion to her artistic career; one would almost have thought she repented having merited so many triumphs. She was a model as wife, as mother, as gentlewoman. She left a name-a great name-in the history of art. In the hooks which speak of our golden years of music her name often occurs. She is dead-in the silence and solitude that she desired should shield her. She appeared and disappeared in the firmament of art like a wandering meteor. But at one time she gave to art all her soul." There should be more such high-born ones (titles do

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not matter) to give themselves to Music with conseeration, and to its study with zeal and patience. And for those who would so give themselves to song there are still some things to be acquired best in Italy, and many things most readily acquired there. It is there that one finds the devotion to the traditions of singing as expounded by the greatest masters in Song's golden age. It is there that the feverish American finds a simpler life and learns to let all things feed his artistic nature. It is not implied that he must rest content with the music of Italy, but the exclusive use of that music is an imperatively necessary phase of his education. The musical editor of a great American journal, in stipulating with the writer for some letters from Italy, said: "But, remember, Mr. W., I do not believe in students' going to Italy to study the 'Troyatore, Traviata' 'La Favorita' and other Italian operas. The letters were never written, because the correspond ence was dropped then and there. Had it been continued it would have been something like this: "I can not undertake to send you the proposed letters because you bar, at the outset, the way to any expression of my faith in the future of the true art of song, for I do most emphatically believe in the students' going to Italy on purpose to learn such works, exactly as I believe in his daily doing of scales and arpeggios and

The art of singing is not lost, but haste is upon the spirit of the age, and the cries of "lo! here and lo! there" are confusing to many who would learn. Once all the great singers were trained in Italy. She should still be the world's school. There is the elimatethere the language-there the stiller life-and there the nobler traditions. Possibly there are here and elsewhere as earnest and capable teachers. There should he-for the help of those who cannot journey ahroad. But lessons are only one factor in the problem of artist-making .- Francis Walker.

PERSISTENCY OF PURPOSE AS A

FINE ART. "ART IS possesses a rapid method of rightly imparting a mode of artistic study is deluding both himself and pupil. Given temperament and voice, there still remains the same old road to tread through years of plodding, with earnest intent, toward the goal

"NATURE makes no leaps.

and it is safe to say that the

teacher who asserts that he

"The most difficult art known to art, is to teach art." There is "the right way, and-the other way" to study in every branch of education, and persistency of purpose is sure to prove a prime factor in the ultimate distinction in art which the healthful minded student rightly craves. To avert the disaster attending the too frequently hurried and accordingly superficial training of the present day, it falls to the conscientious teacher to adjust the pupil's mind, at the outset, to a healthful attitude of expectancy as to the results of diligent application. The late John Ruskin says: "Get your voice disciplined and clear, and think only of accuracy; never of effect or expression; if you "And she left the stage in the splendor of her fame, have any soul worth expressing, it will show itself in

At this time when so frequent mention is made of the great singers who, hy their marvelous vocal feats first called attention to "the art of singing upon the breath," it seems pertinent, by way of encouraging the young and amhitious vocal students, to make frequent allusion to the advancement in the art of singing from the time of Niccolo Porpora, who is recorded as the greatest singing master that ever lived Rorn in the latter part of the seventeenth century (1686) in Naples, Porpora devoted his life from a very early age to musical training, and his compositions were operas. cantatas, and solfergi, which latter were written especially for flexibility of the vocal organs. Ilis two great pupils, Farinelli and Cafarelli, were phenomenal exponents of his method, and the innate capacity possessed hy him of imposing his own will on others amounted to a form of genius, and must have been overpowering when he successfully influenced Cafarelli to study for five years one page of exercises, and at the end of that time he said to his pupil: "You may go, you are now the greatest singer in Enrope."

While there must have remained much more to learn

which that sheet of evereigns could not teach him still, no mechanical difficulty then stood between Cafarelli and acquisition of greatness. The technical art was perfect. We read that to Farinelli was due the discovery of breath-control. "So marvelous was his command of breath that he, at one time, vied with a trumpet-player, excelling his instrument by holding and swelling a note of extraordinary length, purity, and volume. Although the virtuoso performed in a wonderful manner, Farinelli excelled him in the duration, brilliance, and gradual crescendo and diminuendo of the note, and at the same time he carried the enthusiasm of the people to the highest pitch by the novelty and spontaneity of the shakes and difficult variations which he introduced in an aria. In 1727 Farinelli, meeting the famous Bernacchi-the 'king of singers,' with whom he sang a grand duo-poured forth all the beauties of his voice and style without reserve, which were rewarded by the most tumultuous applause. Nothing daunted, Bernaechi replied with the same air, repeating every trill, roulade, and cadenza which Farinelli had sung. The latter, owning his defeat, entreated his conqueror to give him some instruction, which Bernacchi willingly consented to bestow, and thus was perfected the talent of the most remarkable singer, perhaps, who has ever lived." Other stories are told of this great artist which seem almost to partake of the superhuman. "He sang with such brilliancy and rapidity of execution that it was difficult for the violing of those days to accompany him And again, he exerted enthusiastic admiration among the dilettunti, which culminated in the famous ejaculation of a lady in one of the boxes: 'One God and one Farinelli'l" Crescentini, Pacchiarotti, Velluti, and other famous singers each furnish a record that has never, and may not ever be, equaled, and while a narration of their greatness may seem of little interest at the present day, still it can hat excite a degree of stimulating interest in the enthusiastic student, or, at least, serve the purpose of illustrating the value of persistency of purpose in the pursuit of the

There are many beautiful voices accompanied hy fine musical temperaments which never rise above mediocrity, and who vanish after hrief and fitful ca reers. This is largely due to the quick-result system (or, better, lack of system) of the present-day student ?) in singing, and we may add, in all sincerity, that, if we would again witness the return of true art in singing, we must do all in our power to hasten the return of a day very like that recorded, when lived the great artists, since whose time, vocal art, with few notable exceptions, has lapsed into a state of sad

Too much caunot be said on this vital subject, always keeping in view the hope that the seeds of high ambition and persistency of purpose may fall, here and there, into good ground, and yet bear fruit which shall anger a new birth of the true art of singing.

George Eliot once said: "I think 'Live and Teach'

deed, "persistency of purpose" is of equal value to both teacher and pupil. Madam Henrietta Beebe.

THE vocal student should listen to the best singers he can get to hear. In vocal study more is gained by

thinking constantly of the right thing, or the right way of doing, than by considering the wrong thing or the wrong way merely to know what to avoid. So in listening to singing it pays best to listen to fine singers. The vocal student who pays \$2.00 for the privilege of standing three hours to hear Madam Sembrich makes as investment of money and strength for which she geta ample return in pleasure and instruction; whereas one-half of the sum expended for a comfortable seat to hear some slavers who are more or less prominent in opera and concert would be wasted, so far as aiding the student to a knowledge of "what to do and how to do it," in singing, is concerned.

There are comparatively few great singers singers with fine voices who are technically masters of their standing what has been said about professional critics, instrument, and at the same time musicianly and soulful in their Interpretations. No student should be- fairly accurate judgment of the merits of a singer hy grudge paying a good round sum for the privilege of listening to a fine artist. To hear one sing one number is often worth much more than a studio lesson. Many come at it, through verbal report, or through newsstudents have poor opportunities for hearing great artists. It is sometimes worth while for such to make extraordinary efforts to get to hear a singer of the highest class. A vocal student was only able to hear Christine Nilsson by saving hard-carned dollars, working all night, traveling by train until noon, attending an evening concert, traveling home at night after the performance, and working all the next day, with but a few hours' sleep intervening. Yet this student felt well rewarded on hearing Nilsson's voice of crystalline purity and silvery resonance floating high above the tones of five hundred chorus-singers and the Thomas orchestra in the "Inflammatus" from Rossini's "Stabat Mater." That night the student's ideal was uplifted. There came a realization, as never before, of what was possible for the human voice in the way of silvery purity and carrying power, so that never more could there be full satisfaction with singing less beautiful and artistic. We cannot rise above our ideals. Hence RUINED VOICES. the desirability of listening to the best available

reputation are to be accepted without question by a thin quality, or giving to the voice an excessive our vocal students. Alvarez has sung here recently, He is a first tenor of the Paris grand opera. Yet in the voice by practicing too long at one time. No besome respects his singing was faulty. In forte passages his tone-production varied almost with each vowel used. He appeared to know nothing of that beautiful legato which is the result of the equalization of health, as a rule, he may practice two hours and a of the vowels. Variation from good, or musical, tone-half daily, but the manner of the exercise should have quality to bad quality simply in consequence of a much to do with the amount of time devoted to vocalchange of vowel is not artistic variation of tone-color. His production on high tones was often forced, so fatigued. In all things connected with the human that on singing a sustained passage at middle pitch, after a series of loud high tones, he was numble to

among so-called "great" singers. He cannot afford to depend entirely upon a European or metropolitan reputation as a guarantee that a vocalist sings well. As a matter of fact, much singing that passes for good work with audiences in European centres is not accepted by cultured American audiences. There are teachers of singing in America fully the equal of any of those in Europe. The fact that a singer has studied and sung in Europe is no guarantee that he sings better than a singer trained in America, or even that he sings at all well. As to relying noon a claim of a solitan reputation" the vocal student would do The tropuntan repeatable to the gennineness of such are or seventy. The voices of several famous singers tations for use in the "Provinces." Moreover, cultured audiences often disagree with cultured professional newspaper critics as to the merits of a sunger's per-

should be a proverb as well as 'Live and Learn.'" In each other. Messrs. Philip Hale and Benjamin Woolf, of Boston, hailed Alvarez as a great tenor. Some of the New York critics decidedly differed with them. The critics of the Boston Herald and Journal recently wrote of a concert by a soprano:

"Miss J--- sings with an easy absence of apparent effort and scholly admirable intonation."-Herald.

"Miss J---'s voice seemed at times hard and un-. and, let us add, not rudely, but honvielding. estly, most of her upper notes were persistently above the true witch."-Journal.

(The italies are mine.)

It is probable that Mr. Hale did not write the above paragraph quoted from the Journal; hut, as he has said, the question of true or false intonation is not one of opinion, but one of fact. So it is apparent that newspaper crities are not always to be relied upon for the facts as to a vocal performance. In order to discriminate the vocal student must have

knowledge. Necessarily, for a time, he must depend upon the knowledge of others-that of his teacher, for instance, in deciding whom to listen to. Notwithhe may, if he is able to read between the lines, form a reading the comments of several leading critics upon a series of performances. Then, too, if he is able to papers and magazines, he may depend upon the verdict of the cultured musical public, for a singer who does not produce beautiful tones, who fails to sing expressively, on the pitch, and with good style is cor. tain, in time, to be condemned by the public of the musical centres, and to fail to secure return-engage-

The vocal student should not overlook the "lesser lights," many of whom are singing in oratorio and concert in this country to-day with better tone-productions and finer artistry as singers than is exhibited some so-called grand-opera "stars." He who sings with sensuous beauty of tone, expressive variations of acceut and color, a good legato, and musicianly phrasing is an artist, whether he have his abode in a large city or a country town .- F. W. Wodell.

ONE finds ruined or impaired voices on every hand. A ruined voice is usually attributable to either the exaggeration of the registers, Not all artists coming to America with a European the forcing of the voice upward, the communicating of volume of tone. The ambitious student often impairs than fifteen or twenty minutes at a time, with intervals of at least twenty minutes. If one is in the best ization. Never practice when not feeling well, or when organization there is a limit; if this is exceeded, the effect is invariably deleterions. Many things which hold his tone to pitch, often flatting whole phrases. are desirable and profitable, when indulged in immoderately become positive evils; even the medicine which effects a cure would, hy continued use, induce illness. The strength may be increased by daily lifting a cer-

> Cymnastic exercises of various kinds, including even that of hreathing, may be overdone. There are no reasons why the vocal organs should wear ont sooner than other organs of the body. As a rule, the voice does not receive its full development before the age of thirty, and if the method used be a correct one, and one is in good health, the voice should remain in excellent condition up to the age of sixtyhave lasted for this length of time, and in some instances even longer.

tain amount of weight, but, if one overweights him-

self, weakness, instead of strength, is the final effect.

In the choice of a voice-teacher more care should be severage, and the critics sometimes disagree with department of music, for not only is the voice involved, in the next issue.

but the health as well. In cases where the registers are used beyond their proper limits, and exaggerated fullness is communicated to them, the agility becomes impaired, the higher tones gradually lost, and infar mation of mucous membrane of the throat and bronchi ensues, resulting in bronchial affection, pulmonan disease, consumption, and death. Several cases of this kind have come to my personal knowledge. One should remember that the voice is the most delicate intricate, and wonderful of all nunsical instrument and, when once lost, can never be replaced. J. Harry Wheeler.

M. H .-- All female voices OUESTIONS AND display a lighter quality, be-ANSWERS ginning either with the F F-sharp, or G. The quality

alone can determine whether you have a sopmso or a mezzosoprano voice. You must not force the notes that you speak of at all. If taken lightly and occasionally for awhile, and much scale practice induled in, the notes, which you speak of as weak will strengthen gradually and match the notes in the mid-

F. H. F .- The notation methods used commonly are as follow: In America the movable "do"; that is the syllahication, changes the "do" of the tonic of erery signature. In Italy and France, the "fixed do" prevails, the syllables always remaining identical, regardless of the change of signature. In England the "Tonic Sol-Fa" prevails to quite some extent. Perhaps it can be said to he used more than any other in the public schools of England. The majority of teachers in America favor the use of the movable "do They feel that, while it presents some difficulties for voung students it insures a much more accurate and definite foundation for interval study than the fixed

II. D. T .- I would advise you for purely technical study to acquaint yourself with "Beneke and Pierce" First Book," and "Week's First Book,' and, for ad vanced scale work, "Giraudet's Exercises." If you de sire advanced work in vocalizes, Sieber has written very interesting advanced work for all voices, with and without the syllables. The hest vocalizes out for mid dle-voice work are Tosti's. The hest and most up-to date book on vocal topics covering the theory as well as the practice of singing is the three volumes of William Shakespeare's, of London, published by Dit-

CONSTANT READER.-Smoking moderately does not affect the health of some, Smoking immoderately is a gross violation of the laws of health. Those who are close students of their own physical phenomena can tell better than I whether they experience ill effects in their voice from temperate or intemperate smoking, and, if they are at all self-denying in their interest for their work, will govern themselves accord-

D. S.-I. If it is a hov who sings with a splendid bass voice it is no wonder that he becomes hourse in ten or fifteen minutes. He should be allowed to sing with only the medium stress, and should so adjust his vocal efforts that he is able to stop before he becomes hoarse; even at the slightest suggestion of hoarseness.

2. The positions for the syllahles da-me-ni-po-tu-is should he precisely the same as when the vowels are spoken, with the idea of making the vowel pure Pronunciation should be fixed in the speaking voice before attempting to carry it into the singing roice. The long sound of "i" is precisely the same as the vowel "Ah." The second sound of the diphthong will adjust itself as the vowel is closing.

O. F. S.-I. A boy whose voice is changing should not use it for singing at all. He should not shout of speak above a normal middle stress in conversation 2. From one to three years is required by nature to fully and safely complete the change from the boy's voice to the man's voice.

Mrs. J. L. G .- I will take up the subject of vibrate singing in response to your letter either in private of THE ETUDE

To ANY of our subscribers SPECIAL RENEWAL desiring to renew their sub-OFFER FOR APRIL. scription during the present month, and who will send to

us \$2.80 instead of \$1.50, we will not only renew their subscription for one full year, hut will send to them, trassportation paid, a set of Beethoven's sonatas complete in two volumes, in the edition which we consider the very best that there is published to day. This is one of the best and most valuable renewal offers that we have ever made.

To those who do not desire to take advantage of this offer, on account of expense, or having already the volumes mentioned, we will send a copy of "Sight-Reading Album," either Volume I or Volume II, compiled by Charles W. Landon. These are collections of the best classical and semiclassical compositions selected from all piano literature: thoroughly prepared for touchers' use: fingered, annotated, etc. This latter offer is renewal and the hook for \$1.80.

On another page will be found a number of summer school advertisements. We have made a special rate for these, and would like to receive orders for insertion of a card from all those who intend to do summer teaching, either in schools or privately. May and June are both very valuable months for presenting such notices. Last season those advertising under this head were fully repaid for their outlay.

WE again desire to draw the attention of those having sight-singing or harmony classes, or who need charts for any purpose, to the ruled chart-paper which we are making and have for sale. This is a sheet of heavy rope manila paper 31 x 45 inches in size, ruled on both sides with four staves, the lines an inch apart. The price of these sheets is 5 cents each, net, 50 cents a dozen; transportation additional.

We have also the blank paper out of which these charts can be made, in the same sized sheets, which we sell for 35 cents a dozen net. An advertisement of the above will be found elsewhere.

We desire, in connection with the blank paper, to draw attention to the music-staff roller, an advertisement of which will also be found in another column. This is for ruling on paper the five lines of the staff with one stroke of the arm. The lines are about the same distance apart as those in the printed paper. Several teachers for whom this paper was made espetially use it for making a series of charts hy taking as many sheets of paper as they need charts, making the exercises, progressively arranged, and hinding them together, or fastening them to a roller at one end, making the series of charts, such as are used at the present time in Public Schools for several purposes—the teaching of writing, for instance.

WE have had our attention drawn to a little paper, which is of such great value that we would like to draw the attention of our subscribers to it. We have devided to offer it as a premium in this connection. It is called Our Times, published semimonthly, and is a record of the important events and discoveries of the world. It gives a clear, condensed, and impartial account of the world's leading events, describes important inventions and discoveries, discusses the questions of the hour; names the men in the public eye, shawers queries, and gives hrief notes and items of interest; in other words, it presents, in a clear, simple manner, everything of any consequence which has happened in the previous two weeks. It is a newspaper without any sensationalism; it has sixteen pages. We out in lessons.

will send it to anyone for a year who will send us two new subscriptions to our journal.

EVERY teacher will welcome Mr. Tapper's new hook: First Studies in Music Biography." This is a book not merely helpful, hut distinctly useful. It differs from the usual collective biography in that it aims to place the facts ahout composers before the pupil in a simple manner, and hy numerous helps directs his attention upon important points first. Each hiography is the result of careful study; it is direct, readable, and never heavy. Events in American history are deftly woven in; and the reader gets an historical picture from biographical study. The hiographies are from three to six thousand words. A series of graded nuestions is given with each . there are tabular views ahundant illustrations, and a map showing each composer's locality of activity and his travels. Directions for studying the text and for assigning it to pupils of various grades are found in the chapter addressed to the teacher

For foundation-study in musical history this book is the best obtainable. Teachers who know the superior value of hiography over history for first study will secure the best results in their class-room work with this volume. Those who have begun to use Mr. Tapper's "Pictures from the Lives of the Great Composers" will find this new book its natural continuation. We are going to hring out this hook in a superior manner. As usual, we will offer the hook to advance subscribers at nominal rates. We will for 50 cents send the book post-paid if eash is sent now. Do not let this offer go

THE technicon is an apparatus intended to strengthen the muscles which are brought into action in piano-playing; to develop a vivid connection between the mind and those muscles. It is a complete hand-gymnasium, and is the only appliance that will develop, to the fullest extent, each individual muscle or set of muscles separately and hring the whole system under the complete and conscious control of the

We can thoroughly recommend the use of this instrument to assist in producing technic in piano-

The technicon is manufactured in two sizes, called the "teacher's" and the "student's." We can thoronghly recommend the latter. They sell at a net price of \$6.75 for student's and \$10.50 for teacher's. These instruments, previous to the expiration of the patent, old for \$12.00 and \$22.50, respectively.

This instrument has been used and recommended by some of the greatest teachers and pianists, among whom we might mention Dr. William Mason, William H. Sherwood, Albert R. Parsons, B. Boekelmann, S. B. Mills, Carl Faelten, F. Zeigfield, Hugo Riemann, Ridley Prentice, and many others.

WE have offered many valuable preminms to onr anhacribers to assist us in increasing the subscriptionlist of this magazine. We desire to thank all of our subscribers for what they have done for ns in this regard, and they have done not a little. We have made our preminms as liberal as possible, and we have made the journal as valuable as possible; we hope to continue making it more valuable from month to

If you ohtain a subscriber, there is no question but that that person will be thoroughly satisfied. We can afford to give the liberal premiums that we do give, because we seldom lose a renewal. The following testimonial is one of thousands that we receive, and will speak more forcibly for us than anything we can say:

I wish to say right here how very glad I have always been that your agent induced me to subscribe to THE ETUDE for my daughter. She looks forward to it every month, and hails each number with real delight; sits right down and plays it through. I consider that she has received more practical benefit from the two years' numbers of THE ETUDE than any fifty dollars priced FANNIE BATCHELOR.

We have given, during the present month, premiums for a very large number of subscriptions: so you see that the plan is successful and growing.

A FEW of the premiums outside of musical works and books (a complete list of which will be found in our booklet "About THE ETUDE." which we will be pleased to send to anyone who will write us) are the follow-

Rolled gold ladies' watch, for 15 subscriptions. Mahogany inlaid large-sized music cabinet, 14 sub-

Oak or mahogany lady's desk, 16 subscriptions. A thoroughly-good fountain-pen, 3 subscriptions.

We can also arrange for giving a bicycle, piano, or an organ, at very low rates, to any who would desire to work to this extent. We furnish free sample copies to assist you in your work.

WE have a complete stock of music for Decoration-Day (Memorial Day) Services, which we will be pleased to send "on selection" to parties desiring the same.

THE Modern Student," Volume I, which has been on our special offer for two months, is on the market. This is a volume of music of 84 pages containing studynieces from grade II to about IV in a scale of X. Every piece has some special technical merit such as a trill, scale, repeated notes, staccato, etc. They are all attractive compositions, such as will interest and at the same time benefit. The plan is entirely new, and we predict a great usefulness for the book. The tendency in all musical education is toward pieces rather than exercises. To make the study of music a pleasure has been our aim in all our publications; more papils have failed through discouragement than from lack of talent. Without the living spark of interest no progress is possible. There is no reason why an etude should be destitute of inspiration and musical thought. All great pianists of our day say that the pieces afford all the practice they require. It may be that the principles of this little volume may have a great bearing on the future mode of music study. We are now about to publish Volume II, which is a continuation of Volume I. The special offer for Volume I is withdrawn and we now offer Volume II on special offer at 35 cents post-paid or will send both for 70 cents, but single order for Volume I will not be received except at regular rates. The above prices must have cash with

THIS will be the last month for our special offer for "Köhler's Practical Method." Our edition is greatly revised, many new features being introduced. The original work is not disturbed in design. It is Americanized and modernized. If you are a teacher you will always have a beginner and why not try this new work? It can now be had for price of paper and printing. Only 30 cents cash will bring to your door a copy of the book if ordered this month. Try a copy.

THE new work on "Theory and Interpretation," by A. J. Goodrich, has had an opportunity of being tested, and it has stood the test well. We hear duily some good word from those who are studying the work. All the reviews that have appeared in magazines and journals have been most favorable. The struggling nusic student of forty years ago had no such work. The only ones available were such as Marx, Logier, Weber, and Gevaert, which were only available in the original German or French, and even then were at best abstruse and little used in general education. Goodrich's work is adapted for every student. It contains a mass of information which every earnest student will cherish. It can be studied without a teacher, and presupposes only a slight knowledge of harmony. We most heartily commend the work to our readers.

THE Prize Essay contest is closed. Prizes will be awarded during the month and essays published in the May or June issues. We have had a great many valuable essays entered, and they show marked im-

THE ETUDE

culty is to choose from this embarrassment of riches. Three disinterested critics read the essays carefully and

OUR next supplement will be a life-size portrait of Schubert. The number will be a Schubert number similar to the Schumann number of December. There will be numerous illustrations, and essays by Finek, Elson, Veit, Van Cleve, and others on the various phases of Schubert's life and work. We will aim to make this one of the best issues ever published.

Duning the month we will issue a musical novel-"The First Violin," by Fothergill. This romance is the leading book of fiction on music. It has been dramatized and acted by Richard Mansfield. Our edition will be best in point of binding and paper. There are a number already on the market in cheap form which are not fit for library shelves. We will deliver the books when issued for only 40 cents cash during this month. It is bound in cloth and will make a valuable addition to any teacher's library. For nummer reading nothing can be had more fascinating. The book will sell for \$1.00 retail.

MUSIC IN THIS ISSUE.

"FUNERAL MARCH," opus 35, by Fr. Chopin. This celebrated march is taken from the sonata in B-flat minor, opus 35. At first is heard the tolking of the bell, and then the grief of the sorrowing friends is dearibed from the soft sobbings to outhursts of uncontrolled crylag. The trio must be played with care controlled crylag. The trio must be played with care good condition. Address: 3031 Dauphin Street, and feeling to express comfort and sympathy. It is Philadelphia, Pa. supposed that the troubles and calamities of Poland inspired the complete composition.

"NOVELLETTE," opus 99, No. 9, by R. Schumann. This well-known piece was composed in 1838, when, between love and editorial work, Schumann was kept WANTED-A POSITION AS ASSISTANT PIANOin a fine state of excitement, which, however, did not interfere with the production of many beautiful smaller works. Delleacy and vivacity are required to render this properly, and care should be taken, in the chromatic accompaniment, to keep the melody prominent throughout

"CAUCASIAN MARCH," opus 51, No. 10, by Rich. Kleinmichel. The music of the far East is dominated by weird, mystical effects, often in a minor key; and this four-hand piece is composed in close imitation of that music. The attack should be vigorous, and, where so marked, the accented notes should be played

"SPANISH DANCE," by Frank Rubens. This excel lent composition is not only beautiful, but affords good practice in the playing of broken chords and arpeggios, which the student must not jumble together. Played with delicate touch, yet with force, it recalls the dances so frequently seen in Old Spain.

"Bolkno," hy Friedrich Kiel. The bolero is a Spanish national dance with moderately quick movement, in which the dancer accompanies his steps with castanets. In playing this composition the characteristic rbythm (which is shown and marked in the left hand in the first few measures) should be carefully observed to give the correct rendering.

"EGYPTIAN PARADE," by Arthur L. Brown. The opening measures of this march should be played lightly, as though the parade was first seen and heard in the distance. With a little care and practice the student can discern where to bring out the different degrees of power to imitate the arrival, passing, and gradual departure of the procession. As the whole disappears the noise and music die away to a mere-

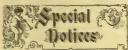
"THE CONGRATULATION," by Ed. Poldini. Grandma's birthday is usually the occasion for jollification on the part of the whole family, and in which the children naturally take the chief part. The joyoux effect is here

provement over previous years. Our greatest diffi- attained by playing with zest and in a swinging, rol-

"CLOISTER-BELLS," by Ch. Neistedt. This opens the decision is reached only after the most painstaking with the ringing of the bells, which are heard for some time even after the worshipers have arrived in the chapel. Then occurs the prayer, which should be played very legato. After the service, the composition closes with the original melody, where the bells again ring, ending quietly and calmly.

"I LONG FOR YOU," by C. B. Hawley, text by Walter Learned. A beautiful song requiring feeling to properly express the sentiment throughout. This can be used in parlor, teaching, or recital work.

"I've Something Sweet to Tell You," by Eaton Faning. The accompaniment should be played with legato effect, in keeping with the general plan of the song. The beauty will be enhanced by careful attention to phrasing and the observance of all expression



EDMUND J. MYER, 32 EAST TWENTY-THIRD Street, New York, again announces his summer Point Chautauqua on the lake, and the eighteenth of the Myer Summer School. The new feature of this school is the Normal Course for singers and teachers

FOR SALE-A VIRGIL PRACTICE CLAVIER IN

AN EXPERIENCED TEACHER OF NATIONAL reputation would accept position in an established summer school for piano, harmony, lectures. Address:

teacher in a school, by one with three years' ex-perience. Testimonials given. Address: Miss Clara

WANTED-POSITION AS DIRECTOR OF MUSIC in a college, or a good opening for private teaching in piano, harmony, and composition. Many years' experience; best of references. Address: K, care

EDWARD BAXTER PERRY HAS BEEN SOLICITED to extend his Western tour next fall from Denver to the Pacific coast, and will do so if enough points in that section apply to fill three weeks. Parties between the Rockies and the coast desiring lecture-recitals in November please address Mr. Perry at 140 Boylston Street, Boston.



"Key to Mansfield's Harmony" is very satisfactory SISTER M. IRENE. I find Mason's "Touch and Technic" very beneficial

developing the muscles of the hand and arm ANNA J. LEONARD. do not hesitate to recommend your house, as I have always found you prompt and reliable.
(Mrs.) C. M. BAINBRIDGE.

I am well pleased with everything that I get from you; the quality is of the best, and the prices to suit the most captious.

(Mrs.) F. D. ARCHIBALD.

I have six yearly volumes of THE ETUDE bound, and would not care to be without it. They add quite a little to my musical library. (Mrs.) J. A. Davis. THE ETYDE is certainly improving every month, and, as a musical journal, it stands ahead of anything I have yet seen.

GEORGE W. NABB.

I cannot say enough with regard to your prompt-ness in filling orders, and the courteous treatment I have always had at your hands (MRS.) HARRY BENNETT.

My orders have been filled with promptness and accuracy. Your system of ordering is the ideal one for the teacher who lives in the country, and be access to a music store. Walter D. Easton,

THE ETUDE is a most excellent journal, and it a a pleasure to renew my subscription to so good a publication, and one which shows so much progress.

In my twenty years of teaching I think I have had nothing in the shape of a collection that is so ideal for a teacher as "Modern Sonatinas," by Leeds While much of it is simple enough for beginners, it is interesting to advanced players.

(MRS.) C. A. SPENCE

I am much pleased with each volume of your special offer. The works are all of the very best,—type dear and in every detail are more than I could expect for twice the sum called for. (Mrs.) F. A. EILESMAN,

I thank you for the more than satisfactory manner in which all orders are filled by your publishing house. The books issued by you, for progressive study, are by far the best I have ever seen in my experi

The "Hand-Gymnastics Leaflet," by W. F. Gates is The "Halli-dynnastics Leanet," by W. F. Gats. is indispensable to the plano-student wishing to make quick progress. I have used them to great advantage myself and with my pupils. In my judgment, they are of as much or more value to a student than practice. on clavier, technicon, or other mechanical aids

"Modern Sonatinas," compiled by M. Leefson, is a very choice selection of all those little masterwork which are so necessary for the young student. You deserve the thanks of earnest teachers for your edition of them. The printer's work is a fair sample of your publications, and surpasses anything of the kind pullished in this line. EDWARD MAYERHOFES.

I consider Mr. Goodrich's work, "Theory of Inter pretation," remarkably clear, concise, and satisfactory; useful alike to teacher and pupil in a feld wherein tangible principles of form and content governing the laws of expression are much needed. JULIA LOIS CARUTHERS.

The works of your extraordinary offer, "Classic and Modern Gems of Reed-Organ Music," "The Lighter Compositions of Chopin," and "Album of Grieg's Pane Compositions" have greatly pleased me, both for the works of their contents, the clear printing, and their works of their concents, beauty and durability of appearance.

EDWARD T. N. SWIFT.

THE ETUDE always comes to my assistance with

new methods and inventions.

I have spent so much time in improving unsatis-I mave spent so much time in improving unsates factory charts to express my ideas to the young scholars of my class; your prepared charts, with machine to rule the staff just when and where you want, removes a great obstacle from my path of classification of the property of the propert

I have received, as premium for obtaining subscriptions to THE ETUDE, Dr. Riemann's "Dictionary of Music and Musicians," for which I thank you most heartily. I find the book all that my work as a stu-

dent and teacher demands.

I consider the publisher of THE ETUDE a benefactor to the profession by putting such excellent work within the reach of those whose means are limited HUBERT H. PARKER

Goodrich's "Theory of Interpretation" is an exe-lent work, a book that every student who vales mascal above mechanical laterpretation should have While musical feeling or poetical conception can't be learned from books, the means, however, of the tion are given with considerable clarity and exist-pation of the student to recognish the con-position of the student to recognish the se-tained in the books. It is especially to be commended to students and anasterurs who have nor the addres of to students and amateurs who have not the advice of superior musicians at hand.

A. M. FOURSTEE

A. J. Goodrich's "Theory of Interpretation" is a highly interesting work, and can be warmly recom-mended to all serious music students. Chas. F. MUTTER.

This morning I received "Theory of Interpretation by Goodrich, and I am both surprised and deliging at such a magnificent volume. The fine paper are clear print will make it a pleasure as one studies began a subject appears to be treated in any of crey manner; the work should be in the linary of creyr massicans.

"Theory of Interpretation," by Goodrich, received I am certainly pleased with the work. I always look out for your "Advance Offers" of new books, and am always well rewarded for so doing.

T. H. HOLLAND

MAY, 1900

SCHUBERT NUMBER

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VOBUME XVIII 🚜



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